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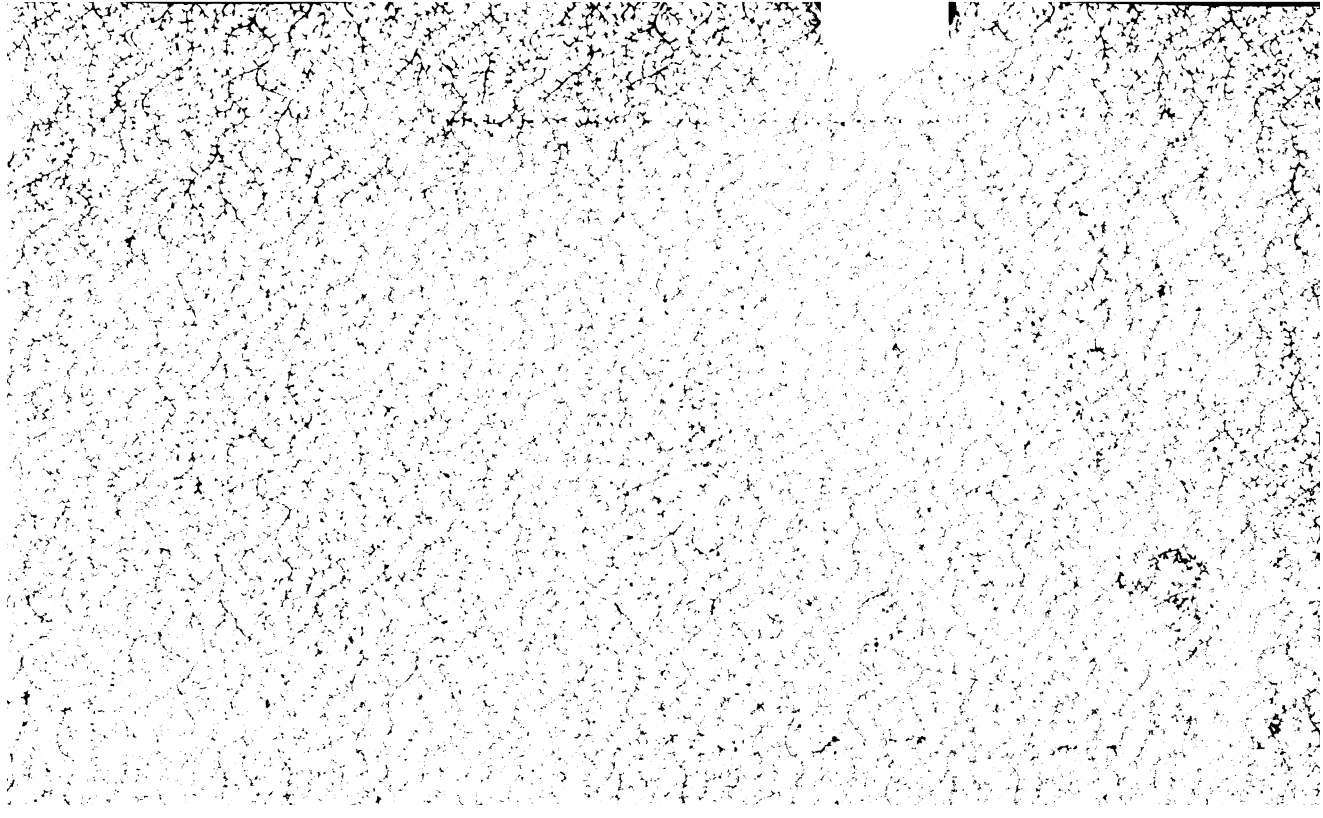

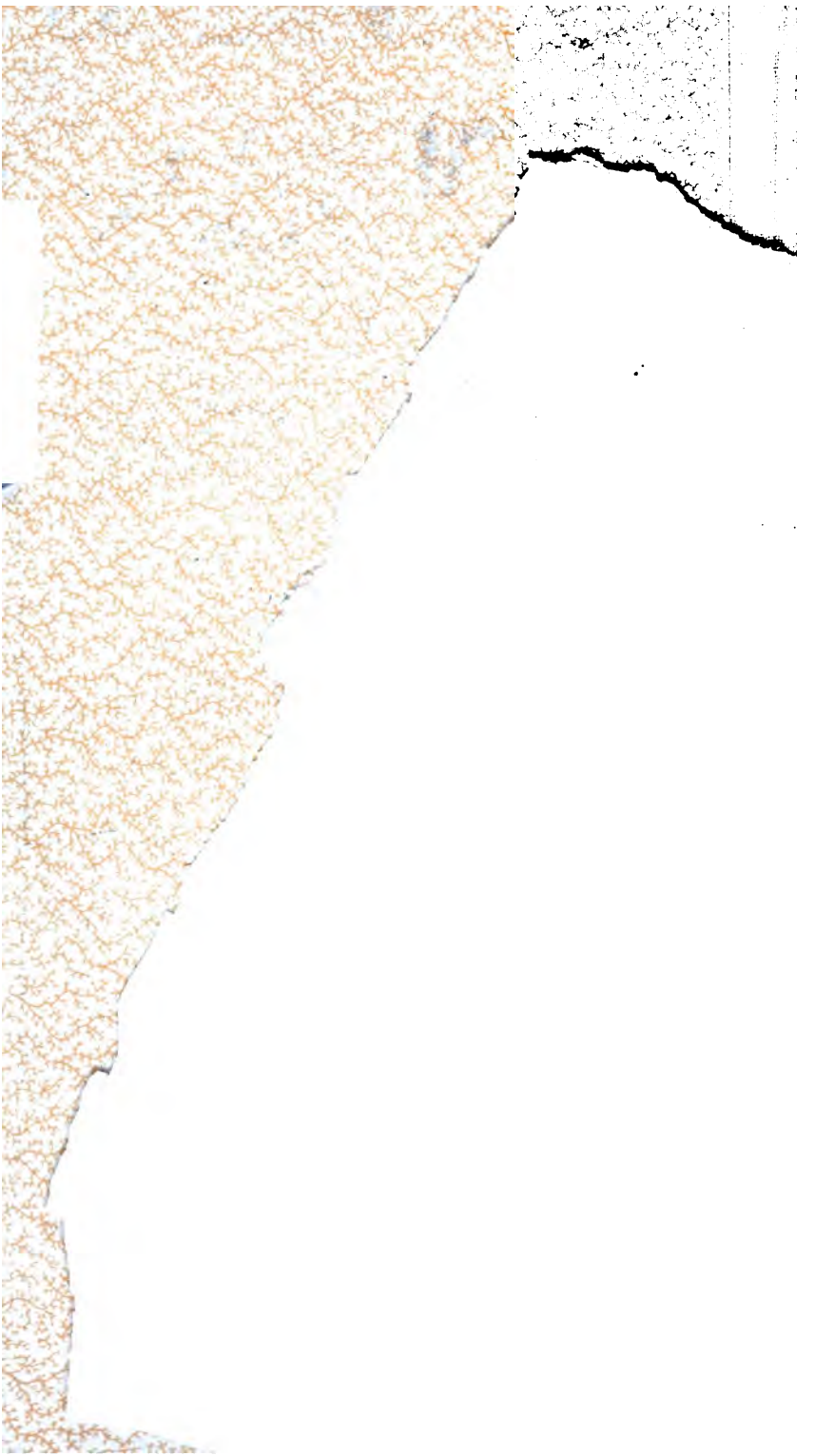

THE

WORKS

OF

EDMUND SPENSER.

IN EIGHT VOLUMES.

WITH THE

PRINCIPAL ILLUSTRATIONS

OF

VARIOUS COMMENTATORS.

VOLUME THE THIRD.

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THE FAERIE QUEENE.

CANTO VII.

The Redcroſſe Knight is captive made,
By Gyaunt proud oppreſt:
Prince Arthure meets with Una greatly with thoſe newes diſtreſt.

I.

WHAT man ſo wiſe, what earthly witt ſo ware,
As to diſcry the crafty cunning traine,
By which Deceipt doth maſke in viſour faire,
And caſt her coulours died deepe in graine,

I. 1. ——————— *ſo* ware,] *Cautious.* So, in II *Tim.* iv. 15. "Of whom be thou *ware* alſo." Chaucer thus deſcribes his Sergeant of the Lawe, *Prol. C. T.* 311.

"A Sergeant of the Lawe *ware* and wiſe." TODD.

I. 4. *And caſt her coulours died deepe in graine,*] The ſame kind of imagery occurs in Stafford's *Niobe*, 2d. edit. 1611, P. 2. p. 255. The author is ſpeaking of *this monſtrous age.* "I yeeld to Heraclitus, and ioine teares with him; to ſee, if both wee can waſh it cleane with weeping. But alas! we cannot: for *Sin hath died it in grain; and it will neuer change colour*, til it come to be try'd by the touch of fire." And thus Hamlet's mother, acknowledging her guilt to her ſon, *Hamlet*, A. iii. S. iv.

"Thou turn'ſt mine eyes into my very ſoul;
"And there I ſee ſuch black and *grained* ſpots,
"*As will not leave their tinct.*" TODD.

To ſeeme like Truth, whoſe ſhape ſhe well can faine,
And fitting geſtures to her purpoſe frame,
The guiltleſſe man with guile to entertaine?
Great maiſtreſſe of her art was that falſe Dame,
The falſe Dueſſa, cloked with Fideſſaes name.

II.

Who when, returning from the drery Night,
She found not in that perilous Hous of Pryde,
Where ſhe had left, the noble Redcroſſe Knight,
Her hoped pray; ſhe would no lenger byde,
But forth ſhe went to ſeeke him far and wide.
Ere long ſhe fownd, whereas he wearie ſate
To reſt him ſelfe, foreby a fountaine ſyde,
Diſarmed all of yron-coted plate;
And by his ſide his ſteed the graſſy forage ate.

III.

Hee feedes upon the cooling ſhade, and bayes
His ſweatie forehead in the breathing wynd,
Which through the trembling leaves full gently playes,
Wherein the chearefull birds of ſundry kynd

III. 1. *Hee* feedes *upon the cooling ſhade,*] That is, *enjoys.* So Virgil, *Æn.* iii. 339.

"Quid puer Aſcanius? ſuperatne, et *veſcitur auras*?"

So the ancient books read, and not *aurâ*: And does he *feed upon the vital air*? Again, St. 22.

"Why do ye longer *feed* on loathed light." UPTON.

Doe chaunt ſweet muſick, to delight his mynd:
The Witch approching gan him fayrely greet,
And with reproch of careleſnes unkynd
Upbrayd, for leaving her in place unmeet,
With fowle words tempring faire, ſoure gall with hony ſweet.

IV.

Unkindneſſe paſt, they gan of ſolace treat,
And bathe in pleaſaunce of the ioyous ſhade,
Which ſhielded them againſt the boyling heat,
And, with greene boughes decking a gloomy glade,
About the fountaine like a girlond made;
Whoſe bubbling wave did ever freſhly well,
Ne ever would through fervent ſommer fade:
The ſacred nymph, which therein wont to dwell,
Was out of Dianes favor, as it then befell.

V.

The cauſe was this: One day, when Phœbe fayre
With all her band was following the chace,
This nymph, quite tyr'd with heat of ſcorching ayre,
Satt downe to reſt in middeſt of the race:
The goddeſſe wroth gan fowly her diſgrace,

IV. 3. ——— *the* boyling *heat*,] In like manner he calls the burning ſands of Arabie and Ynd, "the *boyling* ſands," F. Q. i. vi. 35. TODD.

And badd the waters, which from her did flow,
Be ſuch as ſhe her ſelfe was then in place.
Thenceforth her waters wexed dull and ſlow;
And all, that drinke thereof, do faint and feeble grow.

VI.

Hereof this gentle Knight unweeting was;
And, lying downe upon the ſandie graile,
Dronke of the ſtreame, as cleare as chriſtall glas:
Eftſoones his manly forces gan to fayle,
And mightie ſtrong was turnd to feeble frayle.
His chaunged powres at firſt themſelves not felt;
Till crudled cold his corage gan aſſayle,
And chearful blood in fayntnes chill did melt,
Which, like a fever fit, through all his bodie ſwelt.

V. 8. *Thenceforth her waters wexed dull and ſlow;*
And all, that drinke thereof, do faint and feeble grow.] This metamorphoſis is exactly after the Ovidian ſtrain; and the wonderful effects of this water are agreeable to what natural philoſophers relate of ſome ſtreams. See what the commentators have cited on the following verſes of Ov. *Met.* xv. 317.

" Quódque magis mirum, ſunt, qui non corpora tantùm,
" Verùm animos etiam valeant mutare, liquores:
" Cui non audita eſt obſcenæ Salmacis unda,
" Æthiopeſque lacus? quos ſi quis faucibus hauſit,
" Aut furit, aut mirum patitur gravitate ſoporem."

A fountain of like nature is mentioned in Taſſo, C. xiv. 74. UPTON.

VI. 2. ——— *the ſandie* graile,] Some particles, or gravel. *Grele* from *gracilis*. See Menage, and note on F. Q. ii. x. 53. UPTON.

VII.

Yet goodly court he made ſtill to his Dame,
Pourd out in looſneſſe on the graſſy grownd,
Both careleſſe of his health, and of his fame:
Till at the laſt he heard a dreadfull ſownd,
Which through the wood loud bellowing did rebownd,
That all the earth for terror ſeemd to ſhake,
And trees did tremble. Th' Elfe, therewith aſtownd,
Upſtarted lightly from his looſer Make,
And his unready weapons gan in hand to take.

VIII.

But ere he could his armour on him dight,
Or gett his ſhield, his monſtrous enimy
With ſturdie ſteps came ſtalking in his ſight,
And hideous Geaunt, horrible and hye,

VII. 8. ——————— *his looſer* Make,] *Make* here ſignifies *companion*. See alſo ſtanza xv. So Chaucer, p. 537, ver. 57. edit. Urr.

—— " Every falſe man hath a *Make*." CHURCH.

VIII. 2. ——————— *his monſtrous enimy*
With ſturdie ſteps came ſtalking in his ſight,
An hideous Geaunt, horrible and hye,] The picturesque image of this monſtrous giant appears, as the poet intended it ſhould, terrible and vaſt; the very meaſure of the verſe, and the iteration of the letters, contributing no ſmall ſhare in this deſcription—*With ſturdie ſteps came ſtalking*—Homer deſcribes the warrior, μακρὰ βιβῶντα. So Milton of Satan, *Par. Loſt*, B. vi. 109.

" Satan, with vaſt and haughtie ſtrides advanc'd,
" Came towering —"

But Milton has a paſſage nearer ſtill to our poet, whom both in the expreſſion, and in the iteration of the letters, he plainly imitates, *Par. Loſt*, B. ii. 676.

That with his tallneſſe ſeemd to threat the ſkye;
The ground eke groned under him for dreed:
His living like ſaw never living eye,
Ne durſt behold; his ſtature did exceed
The hight of three the talleſt ſonnes of mortall ſeed.

IX.

The greateſt Earth his uncouth mother was,
And bluſtring Æolus his boaſted ſyre;
Who with his breath, which through the world doth pas,
Her hollow womb did ſecretly inſpyre,
And fild her hidden caves with ſtormie yre,
That ſhe conceiv'd; and trebling the dew time,

" The monſter moving onward came as faſt
" With horrid ſtrides; Hell trembled as he ſtrode."
So Spenſer,
" The ground eke groned under him for dread."
And Homer, who led the way, *Il.* ν. 18.
——— Τρέμε δ' ἔρικα μακρὰ κὴ ὕλη
Ποσσὶν ὑπ' ἀθανάτοισι Ποσειδάωνος ἰόντος. UPTON.

IX. 1. *The greateſt Earth his uncouth mother was,*] Heſiod ſays the giants were born of Heaven and Earth, and calls this brood ΥΠΕΡΗΦΑΝΑ ΤΕΚΝΑ. Hyginus, nearer ſtill to our purpoſe, " Ex Æthere & Terra *Superbia:*" which anſwers to this Giant's name Orgoglio. Ital. *Orgóglio.* Gall. *Orgueil.* The etymology of which, according to Menage is, ὀργάω, *tumeo.* And to this etymology Spenſer ſeems to allude when he ſays, *Puft up with winde*; and likewiſe by ſo elegantly departing from the ancient mythologiſts, who make Pride the offspring of Heaven and Earth; for *Æther* in Hyginus is *Heaven.* Whether Spenſer interprets Hyginus, and the mythologiſts, right, is not now the queſtion; 'tis ſufficient if he has applied them to his purpoſe; and has acted the poet, not the ſervile imitator. UPTON.

In which the wombes of wemen do expyre,
Brought forth this monſtrous maſſe of earthly ſlyme,
Puft up with emptie wynd, and fild with ſinfull cryme.

X.

So growen great, through arrogant delight
Of th' high deſcent whereof he was yborne,
And through preſumption of his matchleſſe might,
All other powres and knighthood he did ſcorne.
Such now he marcheth to this man forlorne,
And left to loſſe; his ſtalking ſteps are ſtayde
Upon a ſnaggy oke, which he had torne
Out of his mothers bowelles, and it made
His mortall mace, wherewith his foemen he diſmayde.

XI.

That, when the Knight he ſpyde, he gan advaunce
With huge force and inſupportable mayne,
And towardes him with dreadfull fury praunce;
Who hapleſſe, and eke hopeleſſe, all in vaine

IX. 7. ——— *do* expyre,] That is, *ſend forth*, or *bring forth*. Lat. *expiro*. So it is uſed in F. Q. iv. i. 54. CHURCH.

X. 6. ——— *his ſtalking ſteps are ſtayde*
Upon a ſnaggy oke,] In the romance of *Bevis of Hampton*, a giant uſes the ſame ſupporter:
" His ſtaffe was a young oake." TODD.

Did to him pace ſad battaile to darrayne,
Diſarmd, diſgraſte, and inwardly diſmayde;
And eke ſo faint in every ioynt and vayne,
Through that fraile fountain, which him feeble made,
That ſcarſely could he weeld his bootleſſe ſingle blade.

XII.

The Geaunt ſtrooke ſo maynly mercileſſe,
That could have overthrowne a ſtony towre;
And, were not hevenly grace that did him bleſſe,
He had beene pouldred all, as thin as flowre;
But he was wary of that deadly ſtowre,
And lightly lept from underneath the blow:
Yet ſo exceeding was the villeins powre,
That with the winde it did him overthrow,
And all his ſences ſtoond, that ſtill he lay full low.

XIII.

As when that diveliſh yron engin, wrought

XI. 6. ——— diſgraſte,] That is, *diſſolute*, debauched. See ſt. 51. CHURCH.

XII. 4. ——— pouldred] *Beaten to duſt*, Fr. *pouldrer*. See Cotgrave's Dict. And ſt. xiv. And note on *pouldred*, F. Q. iii. ii. 25. TODD.

XIII. 1. *As when that* diveliſh *yron* engin,] This expreſſion he had from Arioſto, C. xi. 23. "La *machina infernal*." So in C. ix.

"O maladetto, O abbominoſo ordigno,
"Che fabbricato nel tartareo fondo
"Foſti per man di Belzebù maligno —".

Hence Milton, ſpeaking of this deviliſh enginry;

"Such implements of miſchief, as ſhall daſh
"To pieces, and o'erwhelm whatever ſtands

In deepeſt hell, and framd by Furies ſkill,
With windy nitre and quick ſulphur fraught,
And ramd with bollet rownd, ordaind to kill,
Conceiveth fyre; the heavens it doth fill
With thundring noyſe, and all the ayre doth choke,
That none can breath, nor ſee, nor heare at will,
Through ſmouldry cloud of duſkiſh ſtincking ſmoke;
That th' only breath him daunts, who hath eſcapt the ſtroke.

XIV.

So daunted when the Geaunt ſaw the Knight,
His heavie hand he heaved up on hye,
And him to duſt thought to have battred quight,

"Adverſe, that they ſhall fear we have diſarm'd
"The Thunderer of his only dreaded bolt."
Raphael, then addreſſing Adam, tells him;
——— "Haply, of thy race
"In future days, if malice ſhould abound,
"Some one intent on miſchief, or inſpired
"With *deviliſh machination*, might deviſe
"*Like inſtrument* to plague the ſons of men." UPTON.

XIII. 9. *That th' only breath*] So, in F. Q. v. xi. 30.
"As if the *onely* ſound —"
Again, vi. vii. 31.
"That with the *onely* twinckle of her eye—"
And, in his *Hymne of Heavenlie Love:*
"And with his *onely* breath them blew away —"
Milton too, *Par. Loſt*, B. v. 5.
——— "which the *only* ſound
"Of leaves and fuming rills, &c."
Only ſignifies *alone*. See Dr. Newton's note. CHURCH.

Untill Dueſſa loud to him gan crye;
" O great Orgoglio, greateſt under ſkye,
O! hold thy mortall hand for Ladies ſake;
Hold for my ſake, and doe him not to dye,
But vanquiſht thine eternall bondſlave make,
And me, thy worthy meed, unto thy leman take."

XV.

He hearkned, and did ſtay from further harmes,
To gayne ſo goodly guerdon as ſhe ſpake:
So willingly ſhe came into his armes,
Who her as willingly to grace did take,
And was poſſeſſed of his newfound Make.
Then up he tooke the ſlombred ſenceleſſe corſe;
And, ere he could out of his ſwowne awake,
Him to his caſtle brought with haſtie forſe,
And in a dongeon deepe him threw without remorſe.

XVI.

From that day forth Dueſſa was his deare,

XIV. 7. ——————— doe *him not* to dye,] So Chaucer, *Rom. R.* 1061.

——————— " And *doen to die*
" Theſe loſengeours, with her flatterie."

The inſtances of this expreſſion are innumerable, both in Chaucer, and in our author. This is, *Je lui ferai mourir*, Fr. *Farollo morire*. Ital. T. WARTON.

XVI. 1. *From that day forth Dueſſa* &c.] This deſcription of Dueſſa magnificently arrayed, clothed in purple, having a cup in her hand, ſitting on a Dragon who had ſeven heads, and who threw down the ſtars with his tail, is taken from the *Apocalypſe*, ch. xii. and ch. xvii. JORTIN.

And highly honourd in his haughtie eye:
He gave her gold and purple pall to weare,
And triple crowne ſet on her head full hye,
And her endowd with royall maieſtye:
Then, for to make her dreaded more of men,
And peoples hartes with awfull terror tye,
A monſtrous Beaſt ybredd in filthy fen
He choſe, which he had kept long time in darkſom den.

XVII.

Such one it was, as that renowmed ſnake
Which great Alcides in Stremona ſlew,

He has plainly likewiſe *Daniel* in view, ch. vii. 7, when he relates of the beaſt in ſt. 18,

"And *underneath his filthy feet did tread*
"The ſacred things ——
"An *yron breſt*, and back of ſcaly bras." UPTON.

XVI. 5. *And her endowd with royall maieſtye:*] Now the complete whore, "She ſaith in her heart *I ſit a queen.*" Rev. xviii. 7. UPTON.

XVII. 2. *Which great Alcides in* Stremona *ſlew,*] *Strymon* is a city and a river in Thrace, and ſometimes uſed for Thrace itſelf: 'tis uſual for Spenſer, as well as other writers, to uſe proper names in the oblique caſes: Now as Thrace was remarkable for its ſeditions, and ſacred to the ravaging god of war; the Hydra, foſtered in Lerne, (the proper emblem of ſedition,) might well be ſaid to have made its abode in Thrace. —"*Strymonis* impia ſtagna," Statius *Theb.* ix. 435.

Some perhaps may think that Spenſer has confounded the places of Hercules's labours; or, inſtead of *Amymone*, that either he, or ſome romance-writer whom he might follow, wrote *Strymone* corruptedly. This ſnake uſed to harbour παρὰ τὰς πηγὰς τῆς ΑΜΥΜΩΝΗΣ, Apollod. p. 102, where this adventure of Hercules is related. But the above-mentioned allegory and alluſion is agreeable to Spenſer's manner of adding to, or departing from, the ancient mythology, juſt as ſerves the ſcheme of his fairy tale. UPTON.

Long foſtred in the filth of Lerna lake:
Whoſe many heades out-budding ever new
Did breed him endleſſe labor to ſubdew.
But this ſame Monſter much more ugly was;
For ſeven great heads out of his body grew,
An yron breſt, and back of ſcaly bras,
And all embrewd in blood his eyes did ſhine as glas.

XVIII.

His tayle was ſtretched out in wondrous length,
That to the hous of hevenly gods it raught;
And with extorted powre, and borrow'd ſtrength,
The everburning lamps from thence it braught,
And prowdly threw to ground, as things of naught;
And underneath his filthy feet did tread
The ſacred thinges, and holy heaſtes foretaught.

XVII. 8. ——— *and back of ſcaly bras,*
And all embrewd in blood his eyes did ſhine as glas.] This is the uſual deſcription of dragons in romance. Thus, in *Bevis of Hampton:*

"His ſcales [were] bright as the glaſſe,
"And hard they were as any braſſe." TODD.

XVIII. 7. ——— *holy heaſtes* foretaught.] Mr. Upton reads, contrary to all the editions except that of Tonſon's in 1758, *fortaught*; which, he ſays, it ought to be, as ſignifying "*miſinterpreted, wrongly and wickedly taught* the commandments of God;" the word being compounded of *for* and *taught*; *for*, in compoſition, ſometimes giving the word an ill ſenſe: See his Gloſſary.

But though *for* and *fore* are frequently confounded in compoſition, we may here conſider *foretaught* as a participle (and

Upon this dreadfull Beaſt with ſevenfold head
He ſett the falſe Dueſſa, for more aw and dread.

XIX.

The wofull Dwarfe, which ſaw his Maiſters fall,
(Whiles he had keeping of his graſing ſteed,)
And valiant Knight become a caytive thrall;
When all was paſt, tooke up his fórlorne weed;
His mightie armour, miſſing moſt at need;
His ſilver ſhield, now idle, maiſterleſſe;
His poynant ſpeare, that many made to bleed;
The rueful moniments of heavineſſe;
And with them all departes, to tell his great diſtreſſe.

of a very different ſignification) agreeing with *heaſtes* or *commandments*; and then the word may not ſeem to have been miſprinted, as Mr. Upton would affirm. It is the contemptuous behaviour of the beaſt which is here deſcribed; he deſpiſes alike "the ſacred things, and the holy heaſtes *foretaught*," i. e. the divine precepts *before taught*: Theſe, which had been long reverenced, and were aforetime inculcated, it is in character for him to inſult, and metaphorically to tread under his feet. TODD.

XIX. 4. ——————— *his* fórlorne *weed*;] Here *forlorne* is accented on the firſt ſyllable. So it ſeems to be in ſt. 43. See alſo F. Q. i. i. 9, i. iii. 43, i. vi. 22, &c. But on the ſecond ſyllable, F. Q. i. vii. 10, ii. i. 22, &c. Shakſpeare has alſo accented the word on the firſt ſyllable, *Firſt Part K. Hen. VI.* A. i. S. ii.

"Now for the honour of the *fórlorn* French."

But, in other places, on the ſecond. TODD.

XIX. 6. *His ſilver* ſhield, *now* idle,] Hence Milton, in his *Ode Nativ.* v. 55.

"The *idle* ſpear and *ſhield* were high up hung."

TODD.

XX.

He had not travaild long, when on the way
He wofull Lady, wofull Una, met
Faſt flying from that Paynims greedy pray,
Whileſt Satyrane him from purſuit did let:
Who when her eyes ſhe on the Dwarf had ſet,
And ſaw the ſignes that deadly tydinges ſpake,
She fell to ground for ſorrowfull regret,
And lively breath her ſad breſt did forſake;
Yet might her pitteous hart be ſeen to pant and quake.

XXI.

The meſſenger of ſo unhappie newes
Would faine have dyde; dead was his hart within;
Yet outwardly ſome little comfort ſhewes:
At laſt, recovering hart, he does begin
To rub her temples, and to chaufe her chin,
And everie tender part does toſſe and turne:
So hardly he the flitted life does win

XX. 3. ——— the *Paynims*] Sansloy's. *The* is probably Spenſer's own correction. The firſt edition reads *that*, which the quarto of 1751, and Mr. Church, adopt. The ſecond edition reads *the*, which every other ſubſequent impreſſion follows. TODD.

XXI. 2. ——— *dead was his hart within*;] This is a phraſe in Scripture. I *Sam.* xxv. 37. Speaking of Nabal, "His *heart died within him*, and he became as a ſtone." UPTON.

XXI. 5. ——— *to chaufe her* chin,] Her *face*. 'Tis a hard matter to find ſo many rhymes, and ſo much good ſenſe, both together. However Horace uſes *mento* for the *face*, L. ii. *Od.* 7. ver. 12. UPTON.

Unto her native priſon to retourne.
Then gins her grieved ghoſt thus to lament and mourne:

XXII.

" Ye dreary inſtruments of dolefull ſight,
That doe this deadly ſpectacle behold,
Why doe ye lenger feed on loathed light,
Or liking find to gaze on earthly mould,
Sith cruell fates the carefull threds unfould,
The which my life and love together tyde?
Now let the ſtony dart of ſenceleſſe Cold
Perce to my hart, and pas through everie ſide;
And let eternall night ſo ſad ſight fro me hyde.

XXIII.

" O lightſome Day, the lampe of higheſt Iove,
Firſt made by him mens wandring wayes to guyde,
When Darkneſſe he in deepeſt dongeon drove;
Henceforth thy hated face for ever hyde,
And ſhut up heavens windowes ſhyning wyde:

XXII. 7. ——————— *ſenceleſſe* Cold] *Cold*, I apprehend, is here repreſented as a perſon; as likewiſe in ſtanza xxxix. CHURCH.

XXII. 9. ——— *ſo ſad* ſight] *Sight* is omitted in the firſt edition, but ſupplied in the ſecond. CHURCH.

XXIII. 3. *When* Darkneſſe *he in deepeſt dongeon drove*;] Darkneſs is a perſon. He ſeems to have in view Manilius, I. i. 126.

——— " Mundumque enixa nitentem,
" Fugit in infernas Caligo pulſa tenebras." UPTON.

For earthly ſight can nought but ſorrow breed,
And late repentance, which ſhall long abyde.
Mine eyes no more on vanitie ſhall feed,
But, ſeeled up with death, ſhall have their deadly meed."

XXIV.

Then downe againe ſhe fell unto the ground;
But he her quickly reared up againe:
Thriſe did ſhe ſinke adowne in deadly ſwownd,
And thriſe he her reviv'd with buſie paine.
At laſt when Life recover'd had the raine,
And over-wreſtled his ſtrong Enimy,
With foltring tong, and trembling everie vaine,
"Tell on," quoth ſhe, "the wofull tragedy,
The which theſe reliques ſad preſent unto mine eye:

XXV.

"Tempeſtuous Fortune hath ſpent all her ſpight,
And thrilling Sorrow throwne his utmoſt dart:
Thy ſad tong cannot tell more heavy plight
Then that I feele, and harbour in mine hart:

XXIV. 6. ——————— Enimy,] *Death.* Life and Death are here repreſented as perſons; ſo are Sorrow and Fortune in the next ſtanza. CHURCH.

XXIV. 9. *The which* theſe reliques ſad *preſent unto mine eye:*] Pointing to the armour of the Redcroſſe Knight; and here let me not paſs over the great art of our poet in preferring his allegory to the eſtabliſhed rules of chivalry: every conqueror ſeized on the arms of the conquered as his lawful prey, and as trophies of honour. But what has this *Man of Sin* to do with Chriſtian panoply? See above ſt. 19. UPTON.

Who hath endur'd the whole, can beare ech part.
If death it be; it is not the firſt wound,
That launched hath my breſt with bleeding ſmart.
Begin, and end the bitter balefull ſtound;
If leſſe then that I feare, more favour I have found."

XXVI.

Then gan the Dwarfe the whole diſcourſe declare;
The ſubtile traines of Archimago old;
The wanton loves of falſe Fideſſa fayre,
Bought with the blood of vanquiſht Paynim bold;
The wretched Payre transformd to treën mould;
The Houſe of Pryde, and perilles round about;
The combat, which he with Sansioy did hould;
The luckleſſe conflict with the Gyaunt ſtout,
Wherein captiv'd, of life or death he ſtood in doubt.

XXVII.

She heard with patience all unto the end;
And ſtrove to maiſter ſorrowfull aſſay,
Which greater grew, the more ſhe did contend,

XXVI. 9. ——— *of life or death he ſtood in doubt.*] That is, the Dwarf was doubtful whether the Redcroſſe Knight was yet living. CHURCH.

And almoſt rent her tender hart in tway;
And love freſh coles unto her fire did lay:
For greater love, the greater is the loſſe.
Was never Lady loved dearer day
Then ſhe did love the Knight of the Red-croſſe;
For whoſe deare ſake ſo many troubles her did toſſe.

XXVIII.

At laſt when fervent ſorrow ſlaked was,
She up aroſe, reſolving him to find
Alive or dead; and forward forth doth pas,
All as the Dwarfe the way to her aſſynd:
And evermore, in conſtant carefull mind,
She fedd her wound with freſh renewed bale:
Long toſt with ſtormes, and bet with bitter wind,
High over hills, and lowe adowne the dale,
She wandred many a wood, and meaſurd many a vale.

XXVII. 7. *Was never Lady loved dearer* day] Spenſer has many pleonaſtical expreſſions; *day* ſeems here abundant: No Lady loved any one *dearer*, than Una loved the Redcroſſe Knight. "Abraham deſired to ſee *my day*, i. e. *me*." *John* viii. 56. *Pſal.* cii. 2. "In *the day* when I call," *i. e.* when I call. *Prov.* xxiv. 10. "In *the day* of adverſity," *i. e.* in adverſity. *Eccl.* vii. 14. "In *the day* of proſperity," *i. e.* in proſperity. Homer, *Od.* ρ'. 323. δέλιον ἦμαρ, *dies ſervitutis*, i. e. *ſervitus*. Schol. δέλιον ἦμαρ ἡ δουλεία. See F. Q. ii. xii. 74.

"See—in ſpringing flowre the image of *thy day*:" i. e. *thy own* image. Again, i. viii. 43.

"Whoſe preſence I have lackt too long *a day*:" i. e. *too long*. UPTON.

XXIX.

At laſt ſhe chaunced by good hap to meet
A goodly Knight, faire marching by the way,
Together with his Squyre, arayed meet:
His glitterand armour ſhined far away,
Like glauncing light of Phœbus brighteſt ray;
From top to toe no place appeared bare,
That deadly dint of ſteele endanger may:
Athwart his breſt a bauldrick brave he ware,
That ſhind, like twinkling ſtars, with ſtones moſt pretious rare:

XXX.

And, in the midſt thereof, one pretious ſtone
Of wondrous worth, and eke of wondrous mights,
Shapt like a Ladies head, exceeding ſhone,

XXIX. 1. *At laſt ſhe chaunced by good hap to meet*
A goodly Knight,] This is the firſt time that the Briton Prince makes his appearance; and, that his image might well be impreſſed on the reader's mind, he is deſcribed at large, and takes up nine whole ſtanzas. Sublimity and grandeur require room to ſhew themſelves, and to expatiate at large. And this is exactly after the manner of the great Grecian maſter, who often paints his heroes at full length. See likewiſe the magnificent figure he makes! for he is Magnificence itſelf. He is attended with a Squire; like the Knights in romance writers: Not ſo the Chriſtian Knight; he and Una have only a Dwarf betwixt them to carry their needments. UPTON.

XXIX. 4. ——— *ſhined*] See the note on *ſhyned*, F. Q. i. iv. 10, and the ninth line of this ſtanza. TODD.

XXX. 1. *And, in the midſt thereof, one pretious ſtone—*
Shapt like a Ladies head,] Prince Arthur's armour was made by the ſage Merlin. The baldrick or belt, was the uſual ornament of heroes, Virg. *Æn.* ix. 359. "Aurea

Like Heſperus emongſt the leſſer lights,
And ſtrove for to amaze the weaker ſights:
Thereby his mortall blade full comely hong
In yvory ſheath, ycarv'd with curious ſlights,
Whoſe hilts were burniſht gold; and handle ſtrong
Of mother perle; and buckled with a golden tong.

XXXI.

His haughtie helmet, horrid all with gold,

bullis cingula." That beautiful baldrick of Pallas, ſo fatal to Turnus, is well known. But, among the pretious ſtones which ornamented this belt, there was one in the midſt, *ſhapt like a Ladies head:* meaning the Faerie Queene; by whom every one knows who is repreſented.—Spenſer departs from Jeffry of Monmouth, and the romance hiſtory of Prince Arthur; and indeed from all the ſtories of our old Engliſh writers, in many of the circumſtances relating to this Britiſh prince, that he might make a hero for his poem, and not a poem for his hero. They tell you that his ſhield was named *Pridwen;* his ſword *Caliburn* or *Excalibur* (Spenſer, *Mordure,*) and his ſpear *Roan.* They ſay likewiſe that on Arthur's ſhield was painted the image of the Virgin Mary. UPTON.

XXXI. 1. ——————— *horrid all with gold,*] This is very poetical. So Virg. *Æn.* xii. 87.

" Ipſe dehinc *auro ſqualentem* alboque orichalco
" Circumdat loricam humeris."

And Taſſo, C. xv. 48.

" Inalza d' *oro ſquallido* ſquamoſe
" Le creſte, e'l capo —"

And Milton, *Par. Loſt,* B. v. 356.

——— " When their retinue long
" Of horſes led, and groomes *beſmeard with gold,*
" Dazles the croud, and ſets them all agape."

Spenſer had Virgil, or Taſſo, in view where the latter deſcribes the Soldan's helmet, C. ix. 25.

" Porta il Soldan sù l'elmo horrido, e grande
" Serpe, che ſi dilunga, e'l collo ſnoda,

Both glorious brightneſſe and great terrour bredd:
For all the creſt a dragon did enfold
With greedie pawes, and over all did ſpredd
His golden winges; his dreadfull hideous hedd,
Cloſe couched on the bever, ſeemd to throw
From flaming mouth bright ſparckles fiery redd,
That ſuddeine horrour to faint hartes did ſhow;
And ſcaly tayle was ſtretcht adowne his back full low.

XXXII.

Upon the top of all his loftie creſt,
A bounch of heares diſcolourd diverſly,
With ſprincled pearle and gold full richly dreſt,

" Sù le zampe s'inalza, e l'ali ſpande,
" E piega in arco la forcuta coda.
" Par che tre lingue vibri, e che fuor mande
" Livida ſpuma, e che 'l fuo fiſchio s'oda.
" Et hor, ch' arde la pugna, anch' ei s' infiamma
" Nel moto, e fumo verſa infiene, e fiamma."

And Taſſo plainly copies Virgil, *Æn.* vii. 785, &c. UPTON.

XXXI. 3. *For all the creſt* &c.] Such was the creſt of Prince Arthur's father, Uther, who was therefore called *Pendragon*. *Pen*, in Welch, ſignifies a *head*. CHURCH.

XXXII. 2. *A bounch of heares diſcolourd diverſly*,] This verſe he has had before C. ii. St. 11. He could not better it, therefore he does not alter it: and in this he follows Homer.

The ancient creſts were of feathers or of horſes hair: Virgil deſcribes Turnus wearing a golden helmet with crimſon plumes, *Æn.* ix. 49. " Criſtâque tegit galea aurea rubrâ." UPTON.

Did ſhake, and ſeemd to daunce for iollity;
Like to an almond tree ymounted hye
On top of greene Selinis all alone,
With bloſſoms brave bedecked daintily;
Whoſe tender locks do tremble every one
At everie little breath, that under heaven is blowne.

XXXII, 6. *Selinis*] It ſhould rather be *Selinus*, "Palmoſa *Selinus*," Virg. *Æn.* iii. 705; a town in Cilicia, ſo named. But Spenſer ſeldom takes a proper name without altering it. The ſimile of the almond tree is exceeding elegant, and much after the caſt of that admired image in Homer, Il. ρ. 51, &c.

UPTON.

I was ſurpriſed, ſays Mr. Steevens, "to find this much and juſtly celebrated ſimile inſerted almoſt word for word in Marlow's tragedy of *Tamburlaine*. The earlieſt edition of the *Faerie Queene* was publiſhed in 1590, and *Tamburlaine* had been repreſented in or before the year 1588, as appears from the preface to *Perimedes the Blackſmith*, by Robert Greene. The firſt copy, however, that I meet with, is in 1590, and the next in 1593." Shakſpeare, vol. ix. p. 90. edit. 1793.

There is, however, little reaſon, I think, to ſuppoſe Spenſer the plagiariſt. Spenſer had finiſhed this part of the *Faerie Queene* before the acting of *Tamburlaine*; the *ſecond book* of this poem is *abſolutely quoted* in a little volume, entitled *The Arcadian Rhetorike*, by Abraham Fraunce, which was entered on the Stationers Books, June 11, 1588. See Sign. E. 3. where a part of ſtanza 35, canto 4, book the ſecond, is accurately cited. Spenſer's poem, we may ſuppoſe, had been handed about in manuſcript; Marlow perhaps had ſeen it, and, like Bayes, entered this admirable ſimile into his *book of Drama common-places*; and, by leaving out a few words, or putting in others of his own, the buſineſs was done!—I ſubjoin the ſimile, as cited by Mr. Steevens, from the bluſtering *Tamburlaine*:

"Like to an almond-tree ymounted high
"Upon the lofty and celeſtial mount
"Of ever-green Selinis, quaintly deck'd
"With bloom more bright than Erycina's brows;
"Whoſe tender bloſſoms tremble every one
"At every little breath from heaven is blown." TODD.

XXXIII.

His warlike ſhield all cloſely cover'd was,
Ne might of mortall eye be ever ſeene;
Not made of ſteele, nor of enduring bras,
(Such earthly mettals ſoon conſumed beene,)
But all of diamond perfect pure and cleene
It framed was, one maſſy entire mould,
Hew'n out of adamant rocke with engines keene,
That point of ſpeare it never percen could,
Ne dint of direfull ſword divide the ſubſtance would.

XXXIV.

The ſame to wight he never wont diſcloſe,

XXXIII. 5. ——— *pure and* cleene] Mr. Upton propoſes to read *ſheene* inſtead of *cleene*. But if this alteration is neceſſary here, is it not likewiſe equally ſo in the following verſes, F. Q. i. i. 58.

" And that bright towre all built of cryſtall *cleene*."

Again, i. ix. 4.

——— " the river Dee, as ſilver *cleene*"—

And, in *Sonnet* 45.

" Leave lady in your glaſſe of cryſtal *cleene*."

Harington, in a tranſlation of an epigram of James I. on Sir Philip Sidney's death, uſes *clean* as an epithet to Venus's *carknet*, i. e. necklace. See his Notes on *Orl. Fur.* B. 37.

" She threw away her rings and carknet *cleene*."

In Chaucer *clean* is attributed to ſun-beams, *Tr. and Cr.* b. 5. v. 9.

" The golden treſſid Phœbus high on lofte
" Thryis had with his bemis *clene*
" The ſnowis molte."

The printed copies read *clere*. But the poet manifeſtly wrote *clene*, to make out the rhyme with *grene*, and *quene*; and *clene* is the reading in a manuſcript of *Troilus and Creſſida*, formerly belonging to Sir H. Spelman. T. WARTON.

XXXIV. 1. *The ſame to wight* &c.] In his deſcription of

But whenas monſters huge he would diſmay,
Or daunt unequall armies of his foes,
Or when the flying heavens he would affray:
For ſo exceeding ſhone his gliſtring ray,
That Phœbus golden face it did attaint,
As when a cloud his beames doth over-lay;
And ſilver Cynthia wexed pale and faynt,
As when her face is ſtaynd with magicke arts conſtraint.

this ſhield, he ſeems to have had in view the Ægis of Jupiter and Minerva, *Il.* ε'. 593 &c. See alſo Valerius Flaccus, L. vi. 396 et ſeq. What he ſays of *frightening the heavens*, &c. is in the ſtyle of Statius, *Theb.* vii. 45.

" Læditur adverſum Phœbi jubar, *ipſaque* ſedem
" *Lux timet*, et dirus *contriſtat ſidera* fulgor."

And *Theb.* vi. 665.

" Qualis Briſtoniis *clipeus* Mavortis in arvis
" Luce mala Pangæa ferit, *ſolemque refulgens*
" *Territat* —"

When he ſays that Prince Arthur was too brave to make uſe of his ſhield uncovered, *unleſs upon extraordinary occaſions*, he ſeems to have had Perſeus in view. Ovid, *Met.* v. 177.

" Verum ubi virtutem turbæ ſuccumbere vidit,
" Auxilium, Perſeus, quoniam ſic cogitis ipſi,
" Dixit, ab hoſte petam: vultus avertite veſtros,
" Si quis amicus adeſt: et Gorgonis extulit ora."

JORTIN.

This is rather the ſhield of Atlanta, *Orl. Fur.* C. ii. ſt. 55.

" D'un bello drappo di ſeta avea coperto
" Lo ſcudo in braccio il cavalier celeſte.
" Come aveſſe, non ſo, tanto ſofferto
" Di tenerlo naſcoſto in quella veſte;
" Ch' immantinente, che lo moſtra aperto,
" Forza è chi 'l mira abbarbagliato reſte,
" E cada, come corpo morto cade." T. WARTON.

XXXIV. 7. *As when a cloud* &c.] See F. Q. vii. vi. 16. This opinion of the ancients is well expreſſed in *Par. Loſt*, B. ii. 662, &c. CHURCH.

XXXV.

No magicke arts hereof had any might,
Nor bloody wordes of bold Enchaunters call;
But all that was not ſuch as ſeemd in ſight
Before that ſhield did fade, and ſuddeine fall:
And, when him liſt the raſkall routes appall,
Men into ſtones therewith he could tranſmew,
And ſtones to duſt, and duſt to nought at all;
And, when him liſt the prouder lookes ſubdew,
He would them gazing blind, or turne to other hew.

XXXVI.

Ne let it ſeeme that credence this exceedes;
For he, that made the ſame, was knowne right well
To have done much more admirable deedes:
It Merlin was, which whylome did excell
All living wightes in might of magicke ſpell:
Both ſhield, and ſword, and armour all he wrought
For this young Prince, when firſt to armes he fell;
But, when he dyde, the Faery Queene it brought
To Faerie lond; where yet it may be ſeene, if ſought.

XXXVII.

A gentle youth, his dearely loved Squire,

His ſpeare of heben wood behind him bare,
Whoſe harmeful head, thriſe heated in the fire,
Had riven many a breſt with pikehead ſquare;
A goodly perſon; and could menage faire
His ſtubborne ſteed with curbed canon bitt,
Who under him did trample as the aire,
And chauſt, that any on his backe ſhould ſitt;
The yron rowels into frothy ſome he bitt.

XXXVIII.

Whenas this Knight nigh to the Lady drew,
With lovely court he gan her entertaine;

XXXVII. 2. *His ſpeare of* heben *wood*] Prince Arthur's ſpear was made of the *black ebony wood*, ſays Spenſer. Jeffry of Monmouth, and the romance writer of the life of prince Arthur, tell us the name of his ſpear was called *Roan;* from its tawny, blackiſh caſt; which comes from *Ravus, ravanus, rovano, roano, roan.* UPTON.

XXXVII. 6. ——— *with curbed* canon] The *canon* is that part of a horſe-bitt which is let into the mouth. CHURCH.

XXXVII. 7. ——— *did* trample *as the aire,*] The firſt edition reads *amble*, which the edition of 1751 and Mr. Church follow; and Mr. Church remarks that "the *ambling* of a horſe well repreſents the *undulation* of the air." But *trample*, the reading of the ſecond edition, was moſt probably, as Mr. Upton obſerves, Spenſer's correction. "He never," ſays the indignant critick, "ſet his honoured Squire upon an *ambling nag;* but *trampling the ground* is very poetical. See F. Q. i. v. 28, ii. i. 7. And Virgil, *Georg.* iii. 88, *Æn.* viii. 596." Every other edition alſo reads *trample.*

In chivalry, however, the *ambling nag* is not unnoticed. See De St. Palaye's *Mem. ſur L'Anc. Chevalerie*, Mem. de l' Acad. des Inſcript. tom. xx. p. 606: Speaking of the Squires attending their maſter: "D'autres portoient ſon pennon, ſa lance, & ſon épée; mais, lorſq' il étoit ſeulement en route, il ne montoit qu'un cheval d' une allure aiſée & commode, rouſſin, courtant, *cheval amblant* ou d'amble, &c." TODD.

But, when he heard her aunſwers loth, he knew
Some ſecret ſorrow did her heart diſtraine:
Which to allay, and calme her ſtorming paine,
Faire feeling words he wiſely gan diſplay,
And, for her humor fitting purpoſe faine,
To tempt the cauſe it ſelfe for to bewray;
Wherewith enmovd, theſe bleeding words ſhe gan to ſay;

XXXIX.

"What worlds delight, or ioy of living ſpeach,
Can hart, ſo plungd in ſea of ſorrowes deep,
And heaped with ſo huge misfortunes, reach?
The carefull Cold beginneth for to creep,
And in my heart his yron arrow ſteep,
Soone as I thinke upon my bitter bale.
Such helpleſſe harmes yts better hidden keep,
Then rip up griefe, where it may not availe;
My laſt left comfort is my woes to weepe and waile."

XXXVIII. 9. *Wherewith* enmovd,] So the firſt quarto reads, which moſt editions follow. The ſecond, however, reads *emmovd*, which is preferred by Mr. Church. But *enmoved* is more in Spenſer's manner. See the note on *enmovd*, F. Q. i. ix. 48. TODD.

XXXIX. 4. *The* carefull Cold] This expreſſion *The carefull cold*—he has in his *Shep. Calend.* December, "The *carefull cold* hath nipt my rugged rinde." Spenſer's friend, in his notes, obſerves that *cold* is named *carefull* becauſe *care* is ſaid to cool the blood. He frequently has the ſame alluſion. See F. Q. i. vi. 37, i. vii. 22, ii. i. 42, &c. So Homer, and Heſiod, παχεῖται ἦτορ. And Euripides, *Hippol.* 803.

Λύπη παχωθεῖσ' ἢ 'πο συμφορᾶς τινος; UPTON.

XXXIX. 9. *My* laſt *left comfort is*] The *greateſt* comfort

XL.

"Ah Lady deare," quoth then the gentle Knight,
" Well may I ween your griefe is wondrous great;
For wondrous great griefe groneth in my ſpright,
Whiles thus I heare you of your ſorrowes treat.
But, woefull Lady, let me you intrete
For to unfold the anguiſh of your hart:
Miſhaps are maiſtred by advice diſcrete,
And counſell mitigates the greateſt ſmart;
Found never help, who never would his hurts impart."

XLI.

" O! but," quoth ſhe, " great griefe will not be tould,
And can more eaſily be thought then ſaid."
" Right ſo," quoth he; " but he, that never would,
Could never: will to might gives greateſt aid."
" But griefe," quoth ſhe, " does greater grow diſplaid,
If then it find not helpe, and breeds deſpaire."

which is left to me is &c. So, in *Sonnet* 74. " My live's *laſt* ornament," i. e. *greateſt*. So Chaucer, p. 130. edit. Urr.

" O doughtir mine, which that art my *laſt* wo,
" And in my life my *laſte* joye alſo!" CHURCH.

XLI. 1. *O! but, quoth ſhe, great griefe will not be tould,*] Seneca, *Hippol.* 604.

" Curæ leves loquuntur, ingentes ſtupent." UPTON.

" Deſpaire breeds not," quoth he, " where faith is ſtaid."
" No faith ſo faſt," quoth ſhe, " but fleſh does paire."
" Fleſh may empaire," quoth he, " but reaſon can repaire."

XLII.

His goodly reaſon, and well-guided ſpeach,
So deepe did ſettle in her gracious thought,
That her perſwaded to diſcloſe the breach
Which love and fortune in her heart had wrought;
And ſaid; " Faire ſir, I hope good hap hath brought
You to inquere the ſecrets of my griefe;
Or that your wiſdome will direct my thought;
Or that your proweſſe can me yield reliefe;
Then heare the ſtory ſad, which I ſhall tell you briefe.

XLIII.

" The forlorne Maiden, whom your eies have ſeene
The laughing ſtocke of Fortunes mockeries,
Am th' onely daughter of a king and queene,
Whoſe parents deare (whiles equal deſtinies
Did ronne about, and their felicities
The favourable heavens did not envy,)
Did ſpred their rule through all the territories,

Which Phiſon and Euphrates floweth by;
And Gehons golden waves doe waſh continually:

XLIV.

" Till that their cruell curſed enemy,
An huge great Dragon, horrible in ſight,
Bred in the loathly lakes of Tartary,

XLIII. 8. *Which* Phiſon *and Euphrates floweth by,*
And Gehons *golden waves*] *Piſon* is one of the rivers of Paradiſe, *Gen.* ii. 11. " The name of the ſecond river is *Gihon*," ver. 13. " And the fourth river is Euphrates," ver. 14. He omits the name of one of the rivers: and ſpells (according to his cuſtom) ſcarce any according to modern or the uſual ſpelling. Should he not rather have ſaid ?

" Which *Gehon* and Euphrates floweth by,
" And *Phiſons* golden waves —"

In alluſion to *Gen.* ii. v. 11, 12. But Spenſer ſeems to have been determined by the iteration of the letters, *Gehon's golden waves.* UPTON.

XLIV. 3. *Bred in the loathly lakes of* Tartary,] The poet ſhould not have uſed *Tartary* here for *Tartarus*, as it might be ſo eaſily miſtaken for the country of that name. He has committed the ſame fault in *Virgil's Gnat*, ſt. 68.

" Laſtly the ſqualid lakes of *Tartarie.*" T. WARTON.

Dr. Jortin has made the ſame objection. See his *Remarks on Spenſer*, p. 147. But let us attend to the unnoticed uſe of the word in *Virgil's Gnat*, ſt. 56.

——— " the burning waves of Phlegeton,—
" And deep-dig'd vaults, and *Tartar* covered
" With bloody night &c."

Here *Tartary* is converted, by the omiſſion of the laſt letter, into *Tartar*. And thus Shakſpeare, *K. Hen.* V. A. ii. S. ii.

" If that ſame dæmon, that hath gull'd thee thus,
" Should with his lion gait walk the whole world,
" He might return to vaſty *Tartar* back,
" And tell the legions" —

So that *Tartary* or *Tartar* was probably the common word for *hell* in the age of Spenſer and Shakſpeare. I may confirm my obſervation by Naſh's ridiculous addreſs to the devil, in his *Pierce Pennileſſe* &c. 1595. " To the high and mightie Prince of darkneſſe, Donſell dell Lucifer, King of Acheron, Stix, and Phlegeton; Duke of *Tartary;* Marqueſſe of Cocytus, and Lord high Regent of Lymbo, &c." TODD.

With murdrous ravine, and devouring might,
Their kingdome ſpoild, and countrey waſted quight:
Themſelves, for feare into his iawes to fall,
He forſt to caſtle ſtrong to take their flight;
Where, faſt embard in mighty braſen wall,
He has them now fowr years beſiegd to make them thrall.

XLV.

" Full many Knights, adventurous and ſtout,
Have enterpriz'd that Monſter to ſubdew:
From every coaſt, that heaven walks about,
Have thither come the noble martial crew,
That famous harde atchievements ſtill purſew;
Yet never any could that girlond win,
But all ſtill ſhronke; and ſtill he greater grew:
All they for want of faith, or guilt of ſin,
The pitteous pray of his fiers cruelty have bin.

XLVI.

" At laſt, yled with far reported praiſe,
Which flying fame throughout the world had ſpred,
Of doughty Knights, whom Fary land did raiſe,
That noble order hight of Maidenhed,

XLVI. 4. *That noble order* hight of Maidenhed,] *Named Knights of the Garter:* This he does not ſay directly; but the

Forthwith to court of Gloriane I ſped,
Of Gloriane, great queene of glory bright,
Whoſe kingdomes ſeat Cleopolis is red;
There to obtaine ſome ſuch redoubted Knight,
That parents deare from tyrants powre deliver might.

XLVII.

" Yt was my chaunce (my chaunce was faire and good)
There for to find a freſh unproved Knight;
Whoſe manly hands imbrewd in guilty blood
Had never beene, ne ever by his might
Had throwne to ground the unregarded right:
Yet of his proweſſe proofe he ſince hath made
(I witnes am) in many a cruell fight;
The groning ghoſts of many one diſmaide
Have felt the bitter dint of his avenging blade.

noble order of Maidenhead; complimenting the Fairy Queen or Q. Elizabeth. I think 'tis plain that our poet intended hiſtorical as well as moral alluſions. Cleopolis in the moral allegory is the city of glory; in the hiſtorical, the city of Q. Elizabeth. UPTON.

XLVII. 2. ——— *a freſh* unproved *Knight*;] As yet *untried in battle*. See the ſixth verſe. See alſo F. Q. i. i. 3. " His *new force* to learne." TODD.

XLVII. 9. ——— *the bitter* dint] *Stroke*. See before, ſt. 29, ſt. 33, and many other places. Milton uſes the word, *Par. Loſt*, B. ii. 813. TODD.

XLVIII.

" And ye, the forlorne reliques of his powre,
His biting ſword, and his devouring ſpeare,
Which have endured many a dreadfull ſtowre,
Can ſpeake his proweſſe, that did earſt you beare,
And well could rule; now he hath left you heare
To be the record of his ruefull loſſe,
And of my dolefull diſaventurous deare:
O heavie record of the good Redcroſſe,

XLVIII. 1. *And ye, the forlorne reliques of his powre,*
His biting *ſword, and his* devouring *ſpeare,*] This apoſtrophe of Una to her Knight's ſword and ſpear is not without its elegance and pathos. " His *biting* ſword," is from Horace, L. iv. Od. 6. " Ille *mordaci* velut icta ferro." " His *devouring* ſpear," from Scripture. " My ſword ſhall *devour* fleſh," *Deut.* xxxii. 42. UPTON.

Biting ſword, however, is a frequent phraſe in Chaucer. See Mr. Warton's note on F. Q. ii. ii. 22. TODD.

XLVIII. 7. *And of my dolefull* diſaventurous deare:] *Diſaventurous* is according to the ancient mode of ſpelling, and is therefore incorrectly cited by Dr. Johnſon, in his Dictionary, under the ſolitary inſtance of *diſadventurous*. See note on *diſſaventures* F. Q. i. ix. 45.

Deare is apparently uſed for *hurt*, *trouble*, or *misfortune*; in which ſenſe Mr. Upton has noticed the frequent occurrence of the adjective in Shakſpeare; as in *Hamlet:*

" Would I had met my *dearêſt* foe in heaven."

Dr. Johnſon gives ſeveral examples of *dear*, or *deer*, for *ſad*, *hatefull*. In the Weſt of England *dear'd* is uſed for *hurried*, *frightened*. See Exm. Dial. In the Lancaſhire dialect, according to Mr. Upton, to *deere* is ſtill uſed for to *hurt*. And G. Douglas uſes *dere* in the ſame ſenſe. See Gloſſ. to his Virgil, V. *Dere*, and *Dirling*, Anglo-Saxon *dere*, and Belgick *deeren*, nocere, to *hurt*. The later commentators on Shakſpeare conſider *dear* as *immediate*, *conſequential*, in the paſſage above cited. TODD.

Where have yee left your lord, that could ſo
well you toſſe?

XLIX.

" Well hoped I, and faire beginnings had,
That he my captive languor ſhould redeeme:
Till all unweeting an Enchaunter bad
His ſence abuſd, and made him to miſdeeme
My loyalty, not ſuch as it did ſeeme,
That rather death deſire then ſuch deſpight.
Be iudge, ye heavens, that all things right
eſteeme,
How I him lov'd, and love with all my might!
So thought I eke of him, and think I thought
aright.

L.

" Thenceforth me deſolate he quite forſooke,
To wander, where wilde Fortune would me
lead,
And other bywaies he himſelfe betooke,

XLIX. 3. ——————— *an Enchaunter bad*
His ſence abuſd,] See F. Q. i. i. 47. Take notice, how Una apoſtrophizes in ſt. 48. her beloved Redcroſſe Knight's ſword and ſpear; here deteſting the thought, that her honour ſhould be miſdeemed, ſhe apoſtrophizes the heavens,

" Be judge, ye heavens, that all things right eſteeme,
" How I him lov'd —"

This is exactly after the manner, and indeed ſeems an imitation, of Virg. *Æn.* ii. 431, where Æneas makes a ſolemn proteſtation of his loyalty to the cauſe of Troy; of which paſſage there is a very elegant imitation in Taſſo, C. viii. 24. And Milton has followed both Virgil, and Taſſo, in *Par. Loſt*, B. i. 635, &c. UPTON.

L. 3. *And other bywaies* &c.] See *Prov.* ii. 16. CHURCH,

Where never foote of living wight did tread,
That brought not backe the balefull body dead;
In which him chaunced falſe Dueſſa meete,
Mine onely foe, mine onely deadly dread;
Who with her witchcraft, and miſſeeming ſweete,
Inveigled him to follow her deſires unmeete.

LI.

" At laſt, by ſubtile ſleights ſhe him betraid
Unto his foe, a Gyaunt huge and tall;
Who him diſarmed, diſſolute, diſmaid,
Unwares ſurpriſed, and with mighty mall
The monſter mercileſſe him made to fall,
Whoſe fall did never foe before behold:
And now in darkeſome dungeon, wretched thrall,
Remédileſſe, for aie he doth him hold:

L. 5. *That brought not backe the balefull body* dead;] Not literally; for this had been ſaying, Where never *living* creature went, but he came back *dead*. But he is ſcriptural in his expreſſions; and he means ſuch as are in a ſtate of ſpiritual death; for this is the allegory. " You hath he quickened who were *dead* in treſpaſſes &c." *Epheſ.* ii. 1. UPTON.

L. 7. *Mine* onely *foe*,] That is, my *greateſt* foe. So, in F. Q. i. x. 3. " Whoſe *onely* joy." Again, ii. i. 2.

" His *onely* hart-ſore, and his *onely* foe." CHURCH.

LI. 4. ——————— *with mighty* mall] *Mallet*, according to Mr. Church, from the Lat. *malleus*. Dr. Johnſon interprets it as a *blow*, and adds alſo, from *Hudibras*;

" Give that reverend head a *mall*
" Of two, or three, againſt a wall."

Mell is a Northern word for *mallet*, ſays Ray. TODD.

LI. 8. Remédileſſe,] *Remedileſſè* is here accented on the

This is my cauſe of griefe, more great then may
be told."

LII.

Ere ſhe had ended all, ſhe gan to faint:
But he her comforted, and faire beſpake;
" Certes, Madáme, ye have great cauſe of
plaint,
That ſtouteſt heart, I weene, could cauſe to
quake.
But be of cheare, and comfort to you take;
For, till I have acquit your captive Knight,
Aſſure your ſelfe, I will you not forſake."
His chearefull words reviv'd her cheareleſſe
ſpright:
So forth they went, the Dwarfe them guiding
ever right.

ſecond ſyllable. See alſo F. Q. i. v. 36, iii. xii. 34. Milton thus accents the word, *Ode Circumciſ.* v. 17.

" For we, by rightful doom *remédileſs.*"

See alſo *Par. Loſt*, B. ix. 919. But with the accent on the firſt ſyllable, in *Samſ. Agon.* v. 648. TODD.

LII. 3. *Certes*, Madáme,] Spenſer, I think, conſtantly uſes the French pronunciation, in words borrowed from that language; particularly, in F. Q. iii. x. 8.

" Branſles, ballads, virelayes —" CHURCH.

LII. 6. *For, till I have* acquit] *Releaſed.* Fr. acquitter. See the firſt ſtanza of the next Canto. CHURCH.

CANTO VIII.

Faire Virgin, to redeeme her deare,
Brings Arthure to the fight:
Who ſlayes the Gyaunt, wounds the Beaſt,
And ſtrips Dueſſa quight.

I.

AY me, how many perils doe enfold
The righteous man, to make him daily fall,
Were not that heavenly grace doth him uphold,
And ſtedfaſt Truth acquite him out of all!
Her love is firme, her care continuall,
So oft as he, through his own fooliſh pride
Or weaknes, is to ſinfull bands made thrall:
Els ſhould this Redcroſſe Knight in bands have dyde,
For whoſe deliverance ſhe this Prince doth thether guyd.

I. 2. The *righteous man,*] Mr. Church reads, "*That* righteous man;" and ſays, that the paſſage was "ſo intended to be corrected in the Errata of the firſt edition, but that even there we find an Erratum, the words being tranſpoſed thus, *that the* inſtead of *the that.*"

But the Erratum, I apprehend, was intended for the Argument; viz. for "*that* Gyaunt," read "*the* Gyaunt." And ſo Mr. Upton appears to have underſtood it. And Tonſon's edition reads *the* in both places. All the editions, except Mr. Church's, read "*The* righteous man." Hughes joins with him, however, in reading "*that* Gyaunt." TODD.

II.

They ſadly traveild thus, untill they came
Nigh to a caſtle builded ſtrong and hye:
Then cryde the Dwarfe, "Lo! yonder is the ſame,
In which my Lord, my Liege, doth luckleſſe ly
Thrall to that Gyaunts hatefull tyranny:
Therefore, deare ſir, your mightie powres aſſay."
The noble Knight alighted by and by
From loftie ſteed, and badd the Ladie ſtay,
To ſee what end of fight ſhould him befall that day.

III.

So with his Squire, th' admirer of his might,
He marched forth towardes that caſtle wall;
Whoſe gates he fownd faſt ſhutt, ne living wight

II. 7. ——————— by and by] *Preſently.* Conſtantly ſo uſed by Spenſer. CHURCH.

III. 1. *So with his Squire, th' admirer of his might,*] The reader will here notice the propriety of the expreſſion, "*th' admirer of his might.*" It alludes to the excellent leſſons of courteſy and valour which the Squires were taught, in the ancient ſeats and caſtles of the nobility and gentry, by the conduct and example of their Maſters. See De St. Palaye's *Mem. concern. L'Ancienne Chevalerie,* dans Mem. de l'Acad. Royale des Inſcriptions, tom. xx. p. 604. "Dans ce nouvel état *d'Ecuyer*, où l'on parvenoit d' ordinaire à l' âge de quatorze ans, *les jeunes élèves* approchant de plus près la perſonne de leurs Seigneurs & de leurs Dames, admis avec plus de confiance de familiarité dans leurs entretiens & dans leurs aſſemblées, pouvoient encore mieux profiter *des modèles ſur leſquels ils devoient ſe former;* ils apportoient plus d' application à les etudier, &c." TODD.

To warde the ſame, nor anſwere commers call.
Then tooke that Squire an horne of bugle ſmall,
Which hong adowne his ſide in twiſted gold
And taſſelles gay; wyde wonders over all
Of that ſame hornes great vertues weren told,
Which had approved bene in uſes manifold.

III. 7. ——————— *wyde wonders over all*
Of that ſame hornes great vertues weren told,
Which had approved bene &c.] This horn, with its miraculous effects, is borrowed from that which Logiſtilla preſents to Aſtolfo, *Orl. Fur.* C. xv. 15.

" Dico che 'l corno è di orribil ſuono,
" Che ovunque s' ode fa fuggir la gente:
" Non puo trovarſi &c."

I wonder Spenſer ſhould have made ſo little uſe of this horn. He has not ſcrupled to introduce the ſhield before-mentioned, though as manifeſtly borrowed from Arioſto, upon various occaſions.

Turpin mentions a wonderful horn which belonged to Roland, *Hiſt. Car. Mag.* cap. 23. Olaus Magnus relates, that this horn, which was called *Olivant*, was won, together with the ſword *Durenda*, ſo much celebrated in Arioſto, from the giant Jatmundus by Roland; that its miraculous effects were frequently ſung by the old Iſlandick bards in their ſpirited odes; and that it might be heard at the diſtance of twenty miles, *De Aureo Cornu*, &c. Hafniæ, 1541. pp. 27, 29. Thus, in conformity to the laſt circumſtance, in Don Quixote we are told, that in Ronſcevalles, where Charlemagne was defeated, Orlando's horn was to be ſeen as big as a great beam. The ſounding a horn was a common expedient for diſſolving an enchantment. Cervantes alludes to this incident of romance, where the Devil's horn is ſounded as a prelude to the diſenchanting of Dulcinea. Boyardo and Berni have both their magical horns. Virgil's Alecto's horn is as high and extravagant, as any thing of the kind in romance, *Æn.* vii. 513, et ſeq.

T. WARTON.

A horn of *great virtue*, borrowed probably from ſome more ancient romance, is alſo mentioned in *The Famous Hiſt. of Palmendos, Son to Palmerin D'Oliva*, ch. iii. Where Belcar

IV.

Was never wight that heard that ſhrilling ſownd,
But trembling feare did feel in every vaine:
Three miles it might be eaſy heard arownd,
And ecchoes three aunſwer'd it ſelfe againe:
No faulſe enchauntment, nor deceiptfull traine,
Might once abide the terror of that blaſt,
But preſently was void and wholly vaine:
No gate ſo ſtrong, no locke ſo firme and faſt,
But with that percing noiſe flew open quite, or braſt.

V.

The ſame before the Geaunts gate he blew,
That all the caſtle quaked from the grownd,
And every dore of free-will open flew.
The Gyaunt ſelfe diſmaied with that ſownd,
Where he with his Dueſſa dalliaunce fownd,

fights a cruell combat with him that defends the bridge: "Though the combat was fierce and cruel, yet could no want of courage be diſcerned in him; which fell not out ſo with the guardant of the bridge, becauſe the loſſe of his bloud ſo weakened him, as his heart began utterly to diſmay. But an ill favoured Dwarf, who never ſtirs from the beacon of the firſt turret, to diſcover ſuch Knights as come along the field; *by winding an enchaunted horn that hung about his neck*, therewith ſo revived the Knights ſtrength again, as if he had but even then entred the combat." With the ſound of this horn, the Dwarf repeatedly renews the ſtrength of the guardant of the bridge. TODD.

IV. 1. *Was never wight* &c.] See the note on F. Q. i. iii. 4, "Did never mortall eye &c." TODD.

In haſt came ruſhing forth from inner bowre,
With ſtaring countenance ſterne, as one aſtownd,
And ſtaggering ſteps, to weet what ſuddein ſtowre
Had wrought that horror ſtrange, and dar'd his dreaded powre.

VI.

And after him the proud Dueſſa came,
High mounted on her many-headed Beaſt;
And every head with fyrie tongue did flame,
And every head was crowned on his creaſt,
And bloody mouthed with late cruell feaſt.
That when the Knight beheld, his mightie ſhild

V. 6. ——————*from inner* bowre,] *Chamber.* So, in his *Prothalamion*, ſt. viii. Speaking of the Temple:

"Where now the ſtudious lawyers have their *bowers.*"

The word is uſed in this ſenſe by Chaucer. And Ruddiman, in his Gloſſ. Douglas's Virgil, thus explains it: "Angl. Sax. *Bur*, *bure*, Dan. *buur*, conclave. Belg. *buer*, caſa, tugurium. *Sk.* It is often uſed for a *bed-chamber* or *countrey houſe*, eſpecially of ladies." It is Dueſſa's *chamber*, which the poet here intends. So, Roſamond's *bower* is her *chamber*. See Hiſt. of Eng. Poetry, 2d. ed. vol. i. p. 304. *Bower*, however, is often uſed in Spenſer, for any apartment. The expreſſion, *bower and hall*, which occurs in the 29th ſtanza of this canto, is alſo frequent in the *Faerie Queene*, and appears to have been adopted from the metrical romances. See Mr. Warton's note on Milton's *Comus*, ver. 45. TODD.

VI. 5. *And bloody mouthed* &c.] 'Tis plain that this verſe in Spenſer is not to be applied to Dueſſa, but to the beaſt; ſee below, ſt. 12; though in the Revelation 'tis applied to the ſcarlet whore. The alluſion, and allegory, however, is the ſame: And the proteſtant reader will at once call to mind papal inquiſitions and religious maſſacres. UPTON.

Upon his manly arme he ſoone addreſt,
And at him fierſly flew, with corage fild,
And eger greedineſſe through every member thrild.

VII.

Therewith the Gyaunt buckled him to fight,
Inflamd with ſcornefull wrath and high diſdaine,
And lifting up his dreadfull club on hight,
All armd with ragged ſnubbes and knottie graine,
Him thought at firſt encounter to have ſlaine.
But wiſe and wary was that noble Pere;
And, lightly leaping from ſo monſtrous maine,
Did fayre avoide the violence him nere;

VII. 7. *And, lightly leaping* &c.] In encounters with gigantick adverſaries, the champions of romance uſually diſplay this very ſerviceable agility. Thus, in *Bevis of Hampton*, where the giant Aſcapart and Bevis fight:

" Betwixt them two was great fight;
" Sir Beuis was nimble and light,
" And ſtart his dints fro, &c."

And thus Graunde Amoure, ſpeaking of his conflict with the giant with three heads, Hawes's *Hiſt. of Gr. Amoure*, 1554, Sign. V. ii. b.

" Becauſe his ſtroke was heauy to beare,
" I lept aſide from him full quickely,
" And to him I ranne, &c."

Again, Sign. Y. ii. b.

" The mighty gyaunt his axe did up lift,
" Upon my heade that the ſtroke ſhould fall;
" But I of him was full *ware*, and *ſwift*
" *I lept aſide*, &c."

See alſo F. Q. i. vii. 12. TODD.

It booted nought to thinke ſuch thunderbolts
to beare;

VIII.

Ne ſhame he thought to ſhonne, ſo hideous
might:
The ydle ſtroke, enforcing furious way,
Miſſing the marke of his miſaymed ſight,
Did fall to ground, and with his heavy ſway
So deepely dinted in the driven clay,
That three yardes deepe a furrow up did
throw:
The ſad earth, wounded with ſo ſore aſſay,
Did grone full grievous underneath the blow;
And, trembling with ſtrange feare, did like an
erthquake ſhow.

IX.

As when almightie Iove, in wrathfull mood,

VIII. 4. *Did fall to ground*, &c.] Such is the unavailing blow of the giant, levelled at Graunde Amoure, from which, as we have juſt ſeen, he *lept aſide:*

——— " ſo that the ſtroke withall
" In the grounde lighted, beſide a ſtone wall,
" Thre ſote and more; and anon then I
" Did lepe vnto him, ſtrikyng full quickely."

A fruitleſs ſtroke of the ſame kind, aimed at Gerard by a giant, is thus well deſcribed in *Hiſt. de tres-noble et chevaleureux Prince Gerard, Comte de Nevers*, &c. Par. 1520. " Se Gerard ne ſe fuſt deſtourné, moult grant dommaige lui euſt fait pour le coup qui eſtoit moult grant & peſant, ſi vint *deſcendant comme la fouldre plus d'ung grant pied dedans la terre.*" Ch. xiii. P. 2d. TODD.

IX. 1. *As when* &c.] Longinus would have written a whole chapter on the boldneſs and ſublimity of the thoughts and terrible images in this ſimilitude. Compare this ſimile with that in F. Q. iv. vi. 14. See alſo what Pope has obſerved on Homer, *Il.* xiv. 480. UPTON.

To wreake the guilt of mortall ſins is bent,
Hurles forth his thundring dart with deadly food,
Enrold in flames, and ſmouldring dreriment,
Through riven cloudes and molten firmament;
The fiers threeforked engin, making way,
Both loftie towres and higheſt trees hath rent,
And all that might his angry paſſage ſtay;
And, ſhooting in the earth, caſtes up a mount of clay.

X.

His boyſtrous club, ſo buried in the grownd,

IX. 2. ——————— *is bent*,] Here is an inaccuracy of expreſſion: "As when *Jove is bent——hurls forth——the engin.*" He might have ſaid "*ybent*;" but I do not ſuppoſe he wrote ſo. The ſame remark might be made on that ſimile, F. Q. i. i. 23. "As gentle ſhepheard &c." And on this, F. Q. iv. iv. 47. "Like as in ſummers day, &c." And on forty other places where the ſame want of connection is to be found. JORTIN.

Mr. Church and Mr. Upton think it probable that Spenſer here wrote *ybent* or *ibent*. The latter critick, in ſupport of this reading, argues that *is pent* ſhould, in like manner, be *ipent*, F. Q. vi. i. 21, and *is broken* be *ibroken*, F. Q. v. vi. 14. The conjecture that *is bent* may be an errour of the preſs, is alſo ſupported by Mr. Upton's reference to F. Q. i. ii. 29, where *ymounted* had been given by the printer *that mounted*. TODD.

IX. 3. ——————— *with deadly* food,] *Food* is Spenſer's way of ſpelling *feud*, which ſignifies an *irreconcileable hatred*. So all the editions, except Hughes's ſecond edition, which here alters the ſpelling to *feud*. See the note on F. Q. ii. i. 3, "deadly *food*." CHURCH.

Tonſon's edition of 1758 has committed the ſame miſtake with Hughes's ſecond edition, as it here reads *feud*. TODD.

IX. 4. ——————— *ſmouldring* dreriment;] *Darkneſs*. See alſo F. Q. ii. vii. 1. "And cover'd heaven with hideous *dreriment*." CHURCH.

He could not rearen up againe ſo light,
But that the Knight him at advantage fownd;
And, whiles he ſtrove his combred clubbe to quight
Out of the earth, with blade all burning bright
He ſmott off his left arme, which like a block
Did fall to ground, depriv'd of native might;
Large ſtreames of blood out of the truncked ſtock
Forth guſhed, like freſh-water ſtreame from riven rocke.

XI.

Diſmayed with ſo deſperate deadly wound,
And eke impatient of unwonted payne,
He lowdly brayd with beaſtly yelling ſownd,
That all the fieldes rebellowed againe:
As great a noyſe, as when in Cymbrian plaine
An heard of bulles, whom kindly rage doth ſting,

X. 4. ——————— *to* quight] *Releaſe*, or *diſengage*, as in F. Q. v. xi. 27. "But when he could not *quite* it, &c." It is here ſpelt *quight* in conformity to the rhyme. TODD.

XI. 6. *An heard of* bulles,] *Bulls* for *calves*, is a catachreſis, as the rhetoricians call it. *Kindly* rage is, *according to nature:* Spenſer often uſes the word ſo. JORTIN.

The rage and roaring of the wounded Giant is compared, not to the *lowing* of *calves* occaſioned by *hunger*, but to the rage and bellowing of *bulls* who are *ſtung* for want of the *milky mother*, i. e. the *females*. Compare F. Q. ii. xii. 39. Drayton, in his *Polyolbion*, p. 44, ſeems to have copied from Spenſer:

"*Stung* with the *kindly rage* of loves impatient fire."

See *kindly rages*, F. Q. iv. x. 45, and *kindly flame*, F. Q. iv. Introduct. ſt. 2. CHURCH.

Doe for the milky mothers want complaine,
And fill the fieldes with troublous bellowing:
The neighbor woods arownd with hollow murmur ring.

XII.

That when his deare Dueſſa heard, and ſaw
The evil ſtownd that daungerd her eſtate,
Unto his aide ſhe haſtily did draw
Her dreadfull Beaſt; who, ſwolne with blood of late,
Came ramping forth with proud preſumpteous gate,
And threatned all his heades like flaming brandes.
But him the Squire made quickly to retrate,
Encountring fiers with ſingle ſword in hand;
And twixt him and his Lord did like a bulwarke ſtand.

XIII.

The proud Dueſſa, full of wrathfull ſpight
And fiers diſdaine, to be affronted ſo,

XII. 4. ——————— *ſwolne with blood of late,*] In alluſion to *Revel.* xvii. 6. "And I ſaw the woman *drunken with the blood* of the ſaints." UPTON.

XII. 6. ——————— *like flaming* brandes.] The rhyme requires *brand.* But our poet is not always exact in his triplets. See note on F. Q. i. xii. 39, "his *ſprite.*" CHURCH.

XIII. 1. ——————— *full of wrathfull ſpight*
And fiers diſdaine] The Italian poets have frequently this expreſſion, from whom Spenſer might take it. See *Orl. Fur.* C. xxvi. 132.
"E tutta ardendo di diſdegno e d' ira." UPTON.

XIII. 2. ——————— *to be* affronted *ſo,*] To be ſo ea-

Enforſt her purple Beaſt with all her might,
That ſtop out of the way to overthroe,
Scorning the let of ſo unequall foe:
But nathëmore would that corageous Swayne
To her yeeld paſſage, gainſt his Lord to goe;
But with outrageous ſtrokes did him reſtraine,
And with his body bard the way atwixt them twaine.

XIV.

Then tooke the angrie Witch her golden cup,
Which ſtill ſhe bore, replete with magick artes;

countered, or *oppoſed*. Ital. *affrontare*. So, in *Il Cavaliero della Croce*, 1559. cap. x. "Come il Soldano ſi partì con l' eſſercito per *affrontarſi* co'l Turco." The word is often thus employed by Spenſer. Shakſpeare and Milton uſe it in the ſame ſenſe. The latter has alſo given the like meaning to the ſubſtantive *affront*, in his *Samſon Agon*. ver. 531. TODD.

XIII. 5. ——— *the* let] The *hindrance*. CHURCH.

XIII. 6. ——— Swayne] *Swain* is here uſed for *youth*; in which ſenſe, as Mr. Church relates from Junius, it is employed by our old Engliſh writers, as well as in the ſenſe of a *ſervant engaged in country affairs*. In the ſame manner the Squires of the French romances are frequently denominated *Varlets*; the word *varlet*, in old French, ſignifying a *youth*; which ſeems to have been converted, in modern French, into *valet*, a *ſervant*. See Cotgrave's Fr. Dict. V. *varlet*. See alſo De St. Palaye, Mem. ut ſuprà, p. 599. "Pages, *Varlets*, ou Damoiſeaux; noms quelquefois communs aux *Ecuyers*." TODD.

XIV. 1. ——— *her golden cup*,] This witch, and harlot, the myſtical Babylon, has *a golden cup* in her hand, "full of abominations; kings and inhabiters of the earth have been made drunk with her wine," *Revel.* xvii. 2. 4. xviii. 3. See alſo *Jerem.* li. 7. The *golden cup* of the witch Circe is mentioned by Homer, *Odyſſ.* κ΄ 316. And, in the philoſophical picture of Cebes, ΑΠΑΤΗ (our poet's Dueſſa) has a cup replete with errour and ignorance, of which all, more or leſs, drink. UPTON.

Death and deſpeyre did many thereof ſup,
And ſecret poyſon through their inner partes;
Th' eternall bale of heavie wounded harts:
Which, after charmes and ſome enchauntments ſaid,
She lightly ſprinkled on his weaker partes:
Therewith his ſturdie corage ſoon was quayd,
And all his ſences were with ſuddein dread diſmayd.

XV.

So downe he fell before the cruell Beaſt,
Who on his neck his bloody clawes did ſeize,
That life nigh cruſht out of his panting breſt:
No powre he had to ſtirre, nor will to rize.
That when the carefull Knight gan well aviſe,
He lightly left the foe with whom he fought,
And to the Beaſt gan turne his enterpriſe;
For wondrous anguiſh in his hart it wrought,
To ſee his loved Squyre into ſuch thraldom brought:

XVI.

And, high advauncing his blood-thirſtie blade,

XIV. 8. ——— *was* quayd,] *Quailed*, i. e. *ſubdued*. See the note on *quaile*, F. Q. i. ix. 49. TODD.

XVI. 1. *And, high advauncing his* blood-thirſtie *blade*,] His ſword thirſtie after blood; *blood-thirſty* is uſed in the tranſlation of the *Pſalms*, and in *Proverbs* xxix. 10. 'Tis after Homer's manner thus to give energy and life to the ſword, arrow, or ſpear; and to make it thirſting after blood and greedy of deſtruction. Claudian has the very ſame expreſſion, *In Rufin.* ii. 232.

" Jam mihi barbaricos *ſitientia* pila *cruores*
" Sponte volant." UPTON.

Stroke one of thoſe deformed heades ſo ſore,
That of his puiſſaunce proud enſample made;
His monſtrous ſcalpe down to his teeth it tore,
And that misformed ſhape miſshaped more:
A ſea of blood guſht from the gaping wownd,
That her gay garments ſtaynd with filthy gore,
And overflowed all the field arownd;
That over ſhoes in blood he waded on the grownd.

XVII.

Thereat he rored for exceeding paine,
That, to have heard, great horror would have bred;
And ſcourging th' emptie ayre with his long trayne,
Through great impatience of his grieved hed,
His gorgeous ryder from her loftie ſted
Would have caſt downe, and trodd in durty myre,
Had not the Gyaunt ſoone her ſuccoured;
Who, all enrag'd with ſmart and frantick yre,
Came hurtling in full fiers, and forſt the Knight retyre.

XVIII.

The force, which wont in two to be diſperſt,
In one alone left hand he now unites,

XVI. 2. *Stroke* one *of thoſe deformed heades*] "And I ſaw *one* of his heads, as it were, wounded to death," *Revel.* xiii. 3. UPTON.

XVIII. 2. *In one alone* left *hand*] So the firſt and ſecond

Which is through rage more ſtrong than both
were erſt;
With which his hideous club aloft he dites,
And at his foe with furious rigor ſmites,
That ſtrongeſt oake might ſeeme to over-
throw:
The ſtroke upon his ſhield ſo heavie lites,
That to the ground it doubleth him full low:—
What mortall wight could ever beare ſo mon-
ſtrous blow?

XIX.

And in his fall his ſhield, that covered was,
Did looſe his vele by chaunce, and open flew;
The light whereof, that hevens light did pas,
Such blazing brightneſſe through the ayër
threw,
That eye mote not the ſame endure to vew.

editions, the folio of 1609, and Hughes's firſt edition, read; which is certainly wrong; for it is ſaid, ſt. 10.

"He ſmott off his *left* arm —"

I read, with the folios 1611, 1679, and Hughes's ſecond edition, "*right* hand." CHURCH.

Mr. Church, I believe, has followed too haſtily the erring deciſion of thoſe editions which read "*right* hand." The poet means *left* as a participle: the giant has now but *one ſingle hand* LEFT, in which, however, he unites the force of *two*. Mr. Upton's edition, and Tonſon's of 1758, follow the original reading, "In one alone *left* hand." TODD.

XVIII. 8. *That to the ground it* doubleth him *full low*:—] This is very literally, as well as elegantly, expreſſed from Virgil, *Æn.* xi. 644.

——— "Latos huic haſta per armos
"Acta tremit, *duplicatque virum* transfixa dolore."

Homer, *Il.* ν'. 618. Ιδνώθη δὲ πεσών. *Il.* ϛ' 266. Πλῆξεν, ὁ δ' ἰδνώθη.

UPTON.

Which when the Gyaunt ſpyde with ſtaring eye,
He downe let fall his arme, and ſoft withdrew
His weapon huge, that heaved was on hye
For to have ſlain the Man, that on the ground did lye.

XX.

And eke the fruitfull-headed Beaſt, amazd
At flaſhing beames of that ſunſhiny ſhield,
Became ſtark blind, and all his ſences dazd,
That downe he tumbled on the durtie field,
And ſeemd himſelfe as conquered to yield.
Whom when his Maiſtreſſe proud perceiv'd to fall,
Whiles yet his feeble feet for faintneſſe reeld,
Unto the Gyaunt lowdly ſhe gan call;
"O! helpe, Orgoglio; helpe, or els we periſh all."

XXI.

At her ſo pitteous cry was much amoov'd
Her champion ſtout; and, for to ayde his frend,
Againe his wonted angry weapon proov'd,
But all in vaine; for he has redd his end
In that bright ſhield, and all their forces ſpend
Themſelves in vaine: for, ſince that glauncing ſight,

XXI. 5. ——— *all* their *forces*] So all the editions. It ſhould be "*his* forces;" *Orgoglio's*. CHURCH.

He hath no powre to hurt, nor to defend.
As where th' Almighties lightning brond does light,
It dimmes the dazed eyen, and daunts the ſences quight.

XXII.

Whom when the Prince, to batteill new addreſt
And threatning high his dreadfull ſtroke, did ſee,
His ſparkling blade about his head he bleſt,
And ſmote off quite his left leg by the knee,
That downe he tombled; as an aged tree,
High growing on the top of rocky clift,
Whoſe hart-ſtrings with keene ſteele nigh hewen be;
The mightie trunck halfe rent with ragged rift
Doth roll adowne the rocks, and fall with feare-full drift.

XXIII.

Or as a caſtle, reared high and round,
By ſubtile engins and malitious ſlight
Is undermined from the loweſt ground,
And her foundation forſt, and feebled quight,

XXII. 3. *His ſparkling blade about his head he bleſt,*] Virgil, *Æn.* ix. 441. "Rotat enſem fulmineum." UPTON.

XXII. 5. ——————— *as an aged tree,* &c.] This ſimile might have been imitated from Virgil, *Æn.* ii. 626, Taſſo, *Gier. Lib.* C. ix. 39, Catullus, *In Epithal. Thet. et Pel.* ver. 105, Homer, *Il.* v. 389, Horat. L. iv. Od. 6.—Of the ſimile of a caſtle, in the next ſtanza, ſee the note on F. Q. i. ii. 20. UPTON.

At laſt downe falles; and with her heaped hight
Her haſtie ruine does more heavie make,
And yields it ſelfe unto the victours might:
Such was this Gyaunts fall, that ſeemd to ſhake
The ſtedfaſt globe of earth, as it for feare did quake.

XXIV.

The Knight then, lightly leaping to the pray,
With mortall ſteele him ſmot againe ſo ſore,
That headleſſe his unweldy bodie lay,
All wallowd in his owne fowle bloody gore,
Which flowed from his wounds in wondrous ſtore.
But, ſoone as breath out of his breſt did pas,
That huge great body, which the Gyaunt bore,
Was vaniſht quite; and of that monſtrous mas
Was nothing left, but like an emptie blader was.

XXV.

Whoſe grievous fall when falſe Dueſſa ſpyde,
Her golden cup ſhe caſt unto the ground,
And crowned mitre rudely threw aſyde:
Such percing griefe her ſtubborne hart did wound,

XXIII. 8. *Such was* this *Gyaunts fall,*] This is the reading of both Spenſer's editions, and indeed of every ſubſequent edition, except Mr. Church's, which gives, (probably by an errour of the preſs, as it is not noticed as a various reading,) "Such was *the* Gyaunt's fall." TODD.

That ſhe could not endure that dolefull ſtound;
But, leaving all behind her, fled away:
The light-foot Squyre her quickly turnd around,
And, by hard meanes enforcing her to ſtay,
So brought unto his Lord, as his deſerved pray.

XXVI.

The roiall Virgin which beheld from farre,
In penſive plight and ſad perplexitie,
The whole atchievement of this doubtfull warre,
Came running faſt to greet his victorie,
With ſober gladneſſe and myld modeſtie;
And, with ſweet ioyous cheare, him thus beſpake;
"Fayre braunch of nobleſſe, flowre of chevalrie,
That with your worth the world amazed make,
How ſhall I quite the paynes; ye ſuffer for my ſake?

XXVII.

"And you, freſh budd of vertue ſpringing faſt,
Whom theſe ſad eyes ſaw nigh unto deaths dore,
What hath poore Virgin for ſuch perill paſt
Wherewith you to reward? Accept therefore
My ſimple ſelfe, and ſervice evermore.

XXVII. 1. *And you*, &c.] Addreſſing herſelf to the Squire. CHURCH.

And He that high does ſit, and all things ſee
With equall eye, their merites to reſtore,
Behold what ye this day have done for mee;
And, what I cannot quite, requite with uſuree!

XXVIII.

"But ſith the heavens, and your faire handëling,
Have made you maſter of the field this day;
Your fortune maiſter eke with governing,
And, well begonne, end all ſo well, I pray!
Ne let that wicked Woman ſcape away;
For ſhe it is, that did my Lord bethrall,
My deareſt Lord, and deepe in dongeon lay;
Where he his better dayes hath waſted all:
O heare, how piteous he to you for ayd does call!"

XXIX.

Forthwith he gave in charge unto his Squyre,
That ſcarlot Whore to keepen carefully;
Whyles he himſelfe with greedie great deſyre
Into the caſtle entred forcibly,
Where living creature none hé did eſpye:
Then gan he lowdly through the houſe to call;
But no man car'd to anſwere to his crye:
There raignd a ſolemne ſilence over all;
Nor voice was heard, nor wight was ſeene in bowre or hall!

XXIX. 9. *Nor voice was heard*, &c.] This affecting image of ſilence and ſolitude occurs again, after Britomart had ſurveyed the rich furniture of Buſyrane's houſe, F. Q. iii. xi. 53.

XXX.

At laſt, with creeping crooked pace forth came
An old old man, with beard as white as ſnow;
That on a ſtaffe his feeble ſteps did frame,
And guyde his wearie gate both too and fro;
For his eye ſight him fayled long ygo:
And on his arme a bounch of keyes he bore,
The which unuſed ruſt did overgrow:
Thoſe were the keyes of every inner dore;
But he could not them uſe, but kept them ſtill in ſtore,

XXXI.

But very uncouth ſight was to behold,

" But more ſhe mervaild that no footings trace
" Nor wight appeard, but waſtefull emptineſſe,
" And ſolemne ſilence over all that place."

This is finely expreſſed: but the circumſtance is common in romance. Thus when Sir Thopas enters the land of Fairie, 3310,

" Wherein he fought both north and ſouth,
" And oft he ſpirid with his mouth,
" In many a foreſt wild;
" But in that countre was there none,
" Ne neither wife ne childe."

But more appoſitely in the old metrical romance of *Syr Degore*, preſerved in the Bodleian library:

" He went aboute, and gan to calle
" Both in the courte and eke in the halle;
" Neither for love, nor yet for awe,
" Living man there none he ſawe." T. WARTON.

XXX. 2. *An* old old *man,*] Again, F. Q. ii. ix. 55. "An *old old* man." Ital. *Un ſene vecchio*, ſenex vetulus, γέρων παλαιος. This expreſſion I have heard in the Weſt. UPTON.

This reduplication has been applied to Thomas Parr, the celebrated old man of Shropſhire; of whom an account was publiſhed, entitled *The old old very old man*, &c. by John Taylor the Water-Poet, in 1635. TODD.

How he did faſhion his untoward pace;
For as he forward moov'd his footing old,
So backward ſtill was turnd his wrincled face:
Unlike to men, who ever, as they trace,
Both feet and face one way are wont to lead.
This was the auncient Keeper of that place,
And foſter father of the Gyaunt dead;
His name Ignaro did his nature right aread.

XXXII.

His reverend heares and holy gravitee
The Knight much honord, as beſeemed well;
And gently aſkt, where all the people bee,
Which in that ſtately building wont to dwell:
Who anſwerd him full ſoft, *He could not tell.*
Again he aſkt, where that ſame Knight was layd,

XXXI. 3. *For as he forward moov'd his footing old,*
So backward ſtill was turnd his wrincled face:]
This picture ſeems plainly taken from the following deſcription of the puniſhment which is allotted in hell to foothſayers, and augurs, &c. by Dante, *Inf.* C. xx.

" Com' el viſo mi ſceſe in lor più baſſo,
" Mirabilmente apparve eſſer travolto
" Chiaſcun dal mento al principio del caſſo:
" Che dalle reni era tornato 'l volto,
" E indietro venir li convenia,
" Perchè 'l veder dinanzi era lor tolto."

This puniſhment in Dante is proper for theſe hypocrites, who profeſſed ſeeing *forward*, and they now ſee only *backward*. But this porter is neither conjurer nor foothſayer; he is ignorantly *wrong-headed*: his name beſpeaks his nature, and he is the foſter-father of Orgoglio: *i. e.* Ignorance is the foſter-father of Pride. The very turn of the verſes, as well as the anſwers of this old man, are highly characteriſtick of his manners and nature. UPTON.

Whom great Orgoglio with his puiſſaunce fell
Had made his caytive thrall: Againe he ſayde,
He could not tell; ne ever other anſwere made.

XXXIII.

Then aſked he, which way he in might pas:
He could not tell, againe he anſwered.
Thereat the courteous Knight diſpleaſed was,
And ſaid; "Old ſyre, it ſeemes thou haſt not red
How ill it ſits with that ſame ſilver hed,
In vaine to mocke, or mockt in vaine to bee:
But if thou be, as thou art pourtrahed
With Natures pen, in ages grave degree,
Aread in graver wiſe what I demaund of thee."

XXXIV.

His anſwere likewiſe was, *He could not tell.*
Whoſe ſenceleſſe ſpeach, and doted ignorance,
Whenas the noble Prince had marked well,
He gheſt his nature by his countenance;
And calm'd his wrath with goodly temperance.

XXXIII. 8. ——— *in* ages *grave degree,*] So, in C. x. ſt. 9. "In her weaker *eld.*" Spenſer, as the old Engliſh poets do, uſes *age*, or *eld*, for *age in general;* not ſimply for *old age*, as the Gloſſaries of Urry, Hughes, and the edition of Spenſer in 1751, explain *eld.* So Chaucer, p. 45. ver. 1284. edit. Urr.

"Then ſeide to them Gamelyn,
"That *yonge was of eld.*"

And Fairfax, C. vii. 80.

"The angel good, appointed for the guard
"Of noble Raimond from his *tender eild.*"

CHURCH.

Then, to him ſtepping, from his arme did reache
Thoſe keyes, and made himſelfe free enterance.
Each dore he opened without any breach:
There was no barre to ſtop, nor foe him to empeach.

XXXV.

There all within full rich arayd he found,
With royall arras, and reſplendent gold,
And did with ſtore of every thing abound,
That greateſt princes preſence might behold.
But all the floore (too filthy to be told)
With blood of guiltleſſe babes, and innocents trew,
Which there were ſlaine, as ſheepe out of the fold,
Defiled was; that dreadfull was to vew;
And ſacred aſhes over it was ſtrowed new.

XXXIV. 9. ——— *him to* empeach.] *Hinder.* Fr. *empecher.* Spenſer repeatedly thus ſpells the word. Some editions have printed it *impeach.* So likewiſe Cotgrave interprets *empeſcher* "to hinder, let, *impeach*, &c." But this ſpelling confounds the word with *impeach*, to *accuſe.* Minſheu however, under *impeach*, gives us the two ſignifications of *accuſe* and of *hinder.* Barret, an earlier lexicographer, preſents us with *empeach*, ſo ſpelt, as ſignifying only to *accuſe.* TODD.

XXXV. 9. *And* ſacred aſhes] *Sacred aſhes, i. e.* aſhes proſtituted to impious and ſuperſtitious rites, curſed, &c. Theſe aſhes were to receive the blood of thoſe victims, which cried to God for vengeance. Spenſer, in the following ſtanza, expreſſes it very ſtrong;

"Whoſe bleſſed ſprites, from underneath the ſtone,
"To God for vengeance cryde continually;"

XXXVI.

And there beſide of marble ſtone was built
An altare, carv'd with cunning ymagery;
On which trew Chriſtians blood was often ſpilt,
And holy martyres often doen to dye,
With cruell malice and ſtrong tyranny:
Whoſe bleſſed ſprites, from underneath the ſtone,
To God for vengeance cryde continually;
And with great griefe were often heard to grone;
That hardeſt heart would bleede to hear their piteous mone.

XXXVII.

Through every rowme he ſought, and everie bowr;
But no where could he find that wofull Thrall.
At laſt he came unto an yron doore,
That faſt was lockt; but key found not at all
Emongſt that bounch to open it withall;
But in the ſame a little grate was pight,
Through which he ſent his voyce, and lowd did call

Which is ſcriptural; "The voice of thy brother's blood *crieth unto me* from the ground," *Gen.* iv. 10. Compare *Revel.* vi. 9. "I ſaw *under the altar* the ſouls of them that were ſlain for the word of God, &c." UPTON.

XXXVII. 2. ——— *that wofull Thrall.*] The Red-croſſe Knight. CHURCH.

With all his powre, to weet if living wight
Were houſed therewithin, whom he enlargen might.

XXXVIII.

Therewith an hollow, dreary, murmuring voyce
Theſe pitteous plaintes and dolours did reſound;
"O! who is that, which bringes me happy choyce
Of death, that here lye dying every ſtound,
Yet live perforce in balefull darkneſſe bound?
For now three moones have changed thrice their hew,
And have been thrice hid underneath the ground,
Since I the heavens chearefull face did vew:
O welcome, thou, that doeſt of death bring tydings trew!"

XXXIX.

Which when that Champion heard, with percing point
Of pitty deare his hart was thrilled ſore;
And trembling horrour ran through every ioynt,
For ruth of gentle Knight ſo fowle forlore:
Which ſhaking off, he rent that yron dore
With furious force and indignation fell;
Where entred in, his foot could find no flore,

But all a deepe deſcent, as dark as hell,
That breathed ever forth a filthie banefull ſmell.

XL.

But neither darkeneſſe fowle, nor filthy bands,
Nor noyous ſmell, his purpoſe could withhold,
(Entire affection hateth nicer hands,)
But that with conſtant zele and corage bold,
After long paines and labors manifold,
He found the meanes that Priſoner up to reare;
Whoſe feeble thighes, unable to uphold
His pined corſe, him ſcarſe to light could beare;
A ruefull ſpectacle of death and ghaſtly drere.

XLI.

His ſad dull eies, deepe ſunck in hollow pits,

XL. 3. (*Entire affection hateth nicer hands,*)] Our poet interſperſes his ſentences very frequent; which, as they ariſe naturally from the ſubject, have no bad effect. I ſhall dwell a little on this ſentiment, as Spenſer ſeems pleaſed with it. Thus, F. Q. ii. ii. 3.

" So love does loath diſdainfull nicitee."

Again, ii. vi. 46.

" So love the dread of danger doth deſpiſe."

Again, iv. viii. 22.

" No ſervice lothſome to a gentle kind."

Again, v. i. 27.

" True love deſpiſeth ſhame, when life is cald in dread."

Perhaps he had this ſentiment from Heliodorus, L. i. p. 7. Οὕτως ἄρα πόθος ἀκριβὴς, καὶ ἔρως ἀκραιφνὴς, τῶν μὲν ἔξωθεν προσκπιπτόντων ἀλγεινῶν τε καὶ ἡδέων πάντων ὑπερφρονεῖ· πρὸς ἓν δὲ τὸ φιλούμενον, καὶ ὁρᾷν, καὶ συννεύειν τὸ φρόνημα καταναγκάζει. UPTON.

XL. 9. ——— *ghaſtly* drere.] *Sorrow, ſadneſs.* So, in F. Q. iv. viii. 42. " Deſpiteous *dreare.*" See alſo F. Q. v. x. 35, v. xii. 20, vi. ii. 46, vi. iii. 4. UPTON.

XLI. 1. *His ſad dull eies, deep ſunck* &c.] Perhaps Dante's

Could not endure th' unwonted ſunne to view;
His bare thin cheekes for want of better bits,
And empty ſides deceived of their dew,
Could make a ſtony hart his hap to rew;
His rawbone armes, whoſe mighty brawned bowrs
Were wont to rive ſteele plates, and helmets hew,
Were clene conſum'd; and all his vitall powres
Decayd; and al his fleſh ſhronk up like withered flowres.

XLII.

Whome when his Lady ſaw, to him ſhe ran
With haſty ioy: to ſee him made her glad,
And ſad to view his viſage pale and wan;
Who earſt in flowres of freſheſt youth was clad.
Tho, when her well of teares ſhe waſted had,
She ſaid; "Ah deareſt Lord! what evil ſtarre

ghoſt of Foreſe might here occur to the poet's mind, *Purg.* C. xxiii.

"Negli occhi era ciaſcuna oſcura, e cava,
"Pallida nella faccia, e tanto ſcema,
"Che dall' oſſa la pelle s' informava." TODD.

XLI. 2. ——— *th' unwonted ſunne*] The light that he had long been diſuſed to. CHURCH.

XLI. 6. ——— *whoſe mighty brawned* bowrs,] *The bowrs* are what anatomiſts call, *muſculi flexores;* ſo named becauſe eaſily *bowed.* The Danes uſe *bow* for the ſhoulder. UPTON.

XLI. 8. *Were* clene *conſumd;*] Were *entirely* conſumed. So *Pſal.* xxxi. 14. "I am *clean* forgotten, as a dead man out of mind." TODD.

On you hath frownd, and pourd his influence bad,
That of your ſelfe ye thus berobbed arre,
And this miſſeeming hew your manly looks doth marre?

XLIII.

"But welcome now, my Lord in wele or woe;
Whoſe preſence I have lackt too long a day:
And fye on Fortune mine avowed foe,
Whoſe wrathful wreakes themſelves doe now alay;
And for theſe wronges ſhall treble penaunce pay
Of treble good: Good growes of evils priefe."
The chearleſſe Man, whom ſorrow did diſmay,
Had no delight to treaten of his griefe;
His long endured famine needed more reliefe.

XLIV.

"Faire Lady," then ſaid that victorious Knight,
"The things, that grievous were to doe, or beare,
Them to renew, I wote, breeds no delight;

XLIII. 1. ——— *my Lord in wele or woe;*] That is, Welcome thou that art my Lord, whether in happineſs or miſery. So, in *Par. Loſt*, B. ix. 133. "As to him link'd *in weal or woe.*" See alſo B. viii. 637. All other editions place a comma after *Lord.* CHURCH.

XLIII. 7. *The chearleſſe man*, &c.] It is unnatural, that the Redcroſſe Knight ſhould be ſo ſuddenly reconciled to Una, after he had forſaken her, for her ſuppoſed infidelity and impurity. The poet ſhould certainly firſt have brought about an eclairciſſement between them. T. WARTON.

XLIV. 3. *Them to renew, I wote, breeds no* delight;
Beſt muſicke breeds delight *in loathing eare:*] Here

Beſt muſicke breeds delight in loathing eare:
But th' only good, that growes of paſſed feare,
Is to be wiſe, and ware of like agein.
This daies enſample hath this leſſon deare
Deepe written in my heart with yron pen,
That bliſſe may not abide in ſtate of mortall men.

XLV.

" Henceforth, Sir Knight, take to you wonted ſtrength,
And maiſter theſe miſhaps with patient might:
Loe, where your foe lies ſtretcht in monſtrous length;
And loe, that wicked Woman in your ſight,
The roote of all your care and wretched plight,
Now in your powre, to let her live, or die."
" To doe her die," quoth Una, " were deſpight,

ſeems an errour often erred in the tranſcribing or printing of this poem, and that is repeating the ſame word twice over. The learned author of the Remarks on Spenſer has marked this paſſage, and propoſes to read, not without reaſon,

" Beſt muſick breeds *diſlike* in loathing eare."

So, in *Prov.* xxv. 20. " As he that taketh away a garment in cold weather, and as vinegar upon nitre; ſo is he that ſingeth ſongs to an heavy heart."

The reader cannot help taking notice of the ſtrict ſilence of our Chriſtian Knight all this while, and how agreeable this is to the rules of decorum: He had no juſt apology to make, and therefore he makes none. UPTON.

XLIV. 8. ——————— *with* yron pen,] *Job* xix. 24. " O that my words were now written! that they were graven with an *yron pen!*" JORTIN.

And ſhame t'avenge ſo weake an enimy;
But ſpoile her of her ſcarlot robe, and let
her fly."

XLVI.

So, as ſhe bad, that Witch they diſaraid,
And robd of roiall robes, and purple pall,
And ornaments that richly were diſplaid;
Ne ſpared they to ſtrip her naked all.
Then, when they had deſpoyld her tire and
call,
Such, as ſhe was, their eies might her behold,
That her misſhaped parts did them appall;
A loathly, wrinckled hag, ill favoured, old,
Whoſe ſecret filth good manners biddeth not
be told.

XLVII.

Her crafty head was altogether bald,
And, as in hate of honorable eld,
Was overgrowne with ſcurfe and filthy ſcald;

XLVI. 4. *Ne ſpared they to ſtrip her* naked all.] *All*, i. e. *entirely, altogether*. See *Revel.* xvii. 16. "Theſe ſhall hate the whore, and ſhall make her deſolate and *naked*." UPTON.

XLVI. 5. ——————— *her* tire *and* call,] That is, her *attire* and *caul*. CHURCH.

XLVI. 8. *A loathly, wrinckled hag*, &c.] Dueſſa is a copy of Arioſto's Alcina, who, having long engaged the affections of Rogero by the counterfeited charms of youth and beauty, is at laſt, by the virtue of his ring, found to be old and ugly. Theſe circumſtances of Dueſſa's diſcovery are literally tranſlated from the Italian poet, C. vii. 73.

"Pallido, creſpo, e macilente avea
"Alcina il viſo, il crin raro e canuto:—
"Ogni dente di bocca era caduto." T. WARTON.

Her teeth out of her rotten gummes were feld,
And her ſowre breath abhominably ſmeld;
Her dried dugs, lyke bladders lacking wind,
Hong downe, and filthy matter from them weld;
Her wrizled ſkin, as rough as maple rind,
So ſcabby was, that would have loathd all womankind.

XLVIII.

Her neather parts, the ſhame of all her kind,
My chaſter Muſe for ſhame doth bluſh to write:
But at her rompe ſhe growing had behind
A foxes taile, with dong all fowly dight:
And eke her feete moſt monſtrous were in fight;
For one of them was like an eagles claw,
With griping talaunts armd to greedy fight;
The other like a beares uneven paw:
More ugly ſhape yet never living creature ſaw.

XLIX.

Which when the Knights beheld, amazd they were,

XLVIII. 4. *A* foxes taile, &c.] A *foxes taile*, alluding to her craftineſs and cowardice; for a fox is timorous unleſs where he preys with ſafety. The *eagle*, and *bear*, ſhew her rapacious and ravenous diſpoſition. "And his feet were *as the feet of a bear*," Revel. xiii. 2. Compare this picture here with that in *Orlando Furioſo*, C. xxvi. 31, where Superſtition is characteriſed as ignorant, ravenous, cruel, and cunning.
UPTON.

And wondred at ſo fowle deformed wight.
" Such then," ſaid Una, " as ſhe ſeemeth here,
Such is the face of Falſhood; ſuch the ſight
Of fowle Dueſſa, when her borrowed light
Is laid away, and counterfeſaunce knowne."
Thus when they had the Witch diſrobed quight,
And all her filthy feature open ſhowne,
They let her goe at will, and wander waies unknowne.

L.

Shee, flying faſt from heavens hated face,
And from the world that her diſcovered wide,
Fled to the waſtfull wilderneſſe apace,
From living eies her open ſhame to hide;
And lurkt in rocks and caves, long uneſpide.
But that faire crew of Knights, and Una faire,
Did in that caſtle afterwards abide,
To reſt themſelves, and weary powres repaire:
Where ſtore they fownd of al, that dainty was and rare.

XLIX. 6. ——————— counterfeſaunce] *Counterfeiting*, diſſimulation. CHURCH.

CANTO IX.

His loves and lignage Arthure tells:
The Knights knitt friendly bands:
Sir Trevisan flies from Despeyre,
Whom Redcros Knight withstands.

I.

O! GOODLY golden chayne, wherewith yfere
The vertues linked are in lovely wize;
And noble mindes of yore allyed were,
In brave pourſuitt of chevalrous emprize,
That none did others ſafëty deſpize,
Nor aid envý to him, in need that ſtands;
But friendly each did others praiſe devize,
How to advaunce with favourable hands,
As this good Prince redeemd the Redcroſſe Knight from bands.

II.

Who when their powres, empayrd through labor long,
With dew repaſt they had recured well,
And that weake captive wight now wexed ſtrong;
Them liſt no lenger there at leaſure dwell,

I. 1. ——————— yfere] *In company, together.* Uſed by Chaucer and G. Douglas. See alſo F. Q. ii. i. 35, ii. ix. 2, iii. vii. 48, &c. So *in fere*, in company. UPTON.

But forward fare, as their adventures fell:
But, ere they parted, Una faire beſought
That ſtraunger Knight his name and nation tell;
Leaſt ſo great good, as he for her had wrought,
Should die unknown, and buried be in thankles thought.

III.

"Faire Virgin," ſaid the Prince, "yee me require
A thing without the compas of my witt:
For both the lignage, and the certein ſire,
From which I ſprong, from mee are hidden yitt,
For all ſo ſoone as life did me admitt
Into this world, and ſhewed hevens light,
From mother's pap I taken was unfitt,

II. 6. ——— *Una faire beſought*
That ſtraunger Knight his name and nation tell;] That Una knew the name, which this Knight was known by in Fairy land, is plain from ſtanza 6 juſt below. But Fairy Knights often concealed their real names, and took feigned names: Good manners therefore made her aſk, before ſhe addreſſed him. Una knew not whether Prince Arthur was his real or aſſumed name; nor does he in his anſwer reſolve this doubt. Our poet (like the romance writers) gives his heroes various titles: St. George is known by the title of the Redcroſſe Knight: Arthegal has the name of the *ſalvage* Knight: Britomart paſſes for a man; and Una is called the *errant damzell*. In imitation of this cuſtom and manner of romance heroes, Don Quixote took the title of *Knight of the ſorrowful countenance*, afterwards of *Knight of the lions*; herein following (as he ſays himſelf) the practice of Knights errants, who changed their names, whenever it either ſerved their turns or pleaſed their fancies. UPTON.

And ſtreight deliver'd to a Fary Knight,
To be upbrought in gentle thewes and martiall might.

IV.

" Unto old Timon he me brought bylive;
Old Timon, who in youthly yeares hath beene
In warlike feates th' experteſt man alive,
And is the wiſeſt now on earth I weene:
His dwelling is, low in a valley greene,

III. 9. ——— *in gentle thewes*] In genteel accompliſhments. CHURCH.

IV. 1. *Unto old* Timon *he me brought*] I have often obſerved that Spenſer varies his names from hiſtory, mythology, or romance, agreeable to his own ſcheme: and here, by ſaying that Arthur was nurtured by Timon, allegorically he means, that he was brought up in the ways of *honour:* for ſo his tutor's name ſignifies. " Unto old Timon *he* me brought." *He* agrees with the principal ſubſtantive in ſt. 3. *viz. the certein fire from which I ſprong*, namely, Uter Pendragon.—*The Fary Knight*, there mentioned, is, according to Spenſer, *Timon*, according to the hiſtorie of P. Arthur, *Sir Ector*.—Let us hear our poet's own account in his letter to Sir W. R. " Arthur was a long while under the education of Timon, to whom he was by Merlin delivered to be brought up, ſo ſoone as he was borne of the lady Igrayne; during which time he ſaw in a viſion the Faery Queen, with whoſe excellent beautie raviſhed, he reſolved to ſeeke her out: and ſo being by Merlin armed, and by Timon thoroughly inſtructed, he went to ſeek her forth in Faerye Land." This does not entirely agree with Spenſer's account in the poem; where 'tis not *Merlin* that delivers him to be educated by old Timon, the fairy knight; but *he*, the fire from whom P. Arthur ſprung. To reconcile Spenſer with himſelf, we muſt interpret, " by Merlin delivered," *delivered by the counſel of Merlin*. Prince Arthur ſays, *Merlin had charge his diſcipline to frame:* This is according to the hiſtory of P. Arthur, and Jeff. of Monmouth. And hence Arioſto ſays, That Arthur undertook no enterprize without the counſel of Merlin, C. xxiii. 9. UPTON.

Under the foot of Rauran moſſy hore,
From whence the river Dee, as ſilver cleene,
His tombling billowes rolls with gentle rore;
There all my daies he traind me up in vertuous lore.

V.

" Thether the great magicien Merlin came,
As was his uſe, ofttimes to viſitt mee;
For he had charge my diſcipline to frame,
And tutors nouriture to overſee.
Him oft and oft I aſkt in privity,
Of what loines and what lignage I did ſpring,
Whoſe aunſwere bad me ſtill aſſured bee,
That I was ſonne and heire unto a king,
As time in her iuſt term the truth to light ſhould bring,"

VI.

" Well worthy impe," ſaid then the Lady gent,

IV. 6. *Under the foot of* Rauran] In Selden's illuſtration of *Dinas Emris*, where Merlin propheſied, he adds " *Rauran-Vaur* hill is there by in Merioneth: whence the origin of that fiction of the Muſes beſt pupil, the noble Spenſer, in ſuppoſing Merlin vſually to viſit his old Timon, whoſe dwelling he places *low in a valley greene, under the foot of* RAURAN, &c." Drayton's *Polyolb.* Song X. Illuſtr. TODD.

VI. 1. *Well worthy* impe, &c.] *Impe* is *child*, derived perhaps from the Welch *imp*, a *ſhoot* or *ſucker*. So, in F. Q. Introduct. i. 3. " *Impe* of higheſt Iove." See alſo note on F. Q. v. xi. 16. In the metrical romance of *Peſiſtratus and Catanea*, we have " *imps* of heauenly hewe," Sign. I. vi. b. Shakſpeare ſeems to ridicule this uſe of the word, by putting it into the mouth of that dealer in bombaſt, ancient Piſtol, when he greets the reformed Henry, *K. Hen.* IV. P. 2. A. and S. ult. " The heavens thee guard and keep, moſt royall *imp* of fame!"

" And pupil fitt for ſuch a tutors hand!
But what adventure, or what high intent,
Hath brought you hether into Fary land,
Aread, Prince Arthure, crowne of martiall band?"
" Full hard it is," quoth he, " to read aright
The courſe of heavenly cauſe, or underſtand
The ſecret meaning of th' Eternall Might,
That rules mens waies, and rules the thoughts of living wight.

VII.

" For whether He, through fatal deepe foreſight,
Me hither ſent, for cauſe to me ungheſt;
Or that freſh bleeding wound, which day and night
Whilome doth rancle in my riven breſt,
With forced fury following his beheſt,
Me hether brought by wayes yet never found;
You to have helpt I hold myſelf yet bleſt."
" Ah! courteous Knight," quoth ſhe, " what ſecret wound
Could ever find to grieve the gentleſt hart on ground?"

Of *Lady gent* ſee the explanation, where the ſame phraſe occurs, in ſtanza xxvii. TODD.

VI. 5. *Aread, Prince Arthure,*] Arthur and Una have been hitherto repreſented as entire ſtrangers to each other; and it does not appear how Una became acquainted with the name of this new Knight. T. WARTON.

VIII.

" Dear Dame," quoth he, " you ſleeping ſparkes awake,
Which, troubled once, into huge flames will grow;
Ne ever will their fervent fury ſlake,
Till living moyſture into ſmoke do flow,
And waſted life doe lye in aſhes low.
Yet ſithens ſilence leſſeneth not my fire,
But, told, it flames; and, hidden, it does glow;
I will revele what ye ſo much deſire:
Ah! Love, lay down thy bow, the whiles I may reſpyre.

IX.

" It was in freſheſt flowre of youthly yeares,
When corage firſt does creepe in manly cheſt;
Then firſt that cole of kindly heat appeares
To kindle love in every living breſt:
But me had warnd old Timons wiſe beheſt,
Thoſe creeping flames by reaſon to ſubdew,

VIII. 2. *Which, troubled once,*] Which being once diſturbed and raked into. CHURCH.

IX. 3. ——— that *cole*] The ſecond and all the later editions read " *the* cole." But " *that* cole" alludes to the *ſleeping ſparkes* in the preceding ſtanza. CHURCH.

Mr. Upton reads " *that* cole;" but Tonſon's edition, publiſhed in the ſame year with thoſe of Upton and Church, reads " *the* cole." TODD.

IX. 5. ——— *old* Timons] The firſt edition reads *Cleons*. Spenſer doubted whether to take the name of Prince Arthur's tutor from *glory*, or from *honour*. See the note on ſt. 4. But he corrected *Cleons* among the errours of the preſs. UPTON.

Before their rage grew to ſo great unreſt,
As miſerable lovers uſe to rew,
Which ſtill wex old in woe, whiles woe ſtil wexeth new.

X.

" That ydle name of love, and lovers life,
As loſſe of time, and vertues enimy,
I ever ſcorn'd, and ioyd to ſtirre up ſtrife,
In middeſt of their mournfull tragedy;
Ay wont to laugh, when them I heard to cry,
And blow the fire, which them to aſhes brent:
Their god himſelfe, grievd at my libertie,
Shott many a dart at me with fiers intent;
But I them warded all with wary government.

XI.

" But all in vaine; no fort can be ſo ſtrong,
Ne fleſhly breſt can armed be ſo ſownd,
But will at laſt be wonne with battrie long,
Or unawares at diſadvantage ſownd:
Nothing is ſure that growes on earthly grownd.
And who moſt truſtes in arme of fleſhly might,
And boaſtes in beauties chaine not to be bownd,
Doth ſooneſt fall in diſaventrous fight,
And yeeldes his caytive neck to victours moſt deſpight.

XII.

" Enſample make of him your hapleſſe ioy,
And of my ſelfe now mated, as ye ſee;

Whoſe prouder vaunt that proud avenging boy
Did ſoone pluck downe, and curbd my libertee.
For on a day, prickt forth with iollitee
Of looſer life and heat of hardiment,
Raunging the foreſt wide on courſer free,
The fields, the floods, the heavens, with one conſent,
Did ſeeme to laugh on me, and favour mine intent.

XIII.

" Forwearied with my ſportes, I did alight
From loftie ſteed, and downe to ſleepe me layd:
The verdant gras my couch did goodly dight,
And pillow was my helmett fayre diſplayd:
Whiles every ſence the humour ſweet embayd,
And ſlombring ſoft my hart did ſteale away,
Me ſeemed, by my ſide a royall Mayd
Her daintie limbes full ſoftly down did lay:
So fayre a creature yet ſaw never ſunny day.

XIV.

" Moſt goodly glee and lovely blandiſhment
She to me made, and badd me love her deare;
For dearely ſure her love was to me bent,
As, when iuſt time expired, ſhould appeare.

XIII. 1. Forwearied] *Over fatigued.* See F. Q. i. i. 32. The edition of 1751 reads *For wearied.* CHURCH.

The ſame miſtake is alſo committed in Tonſon's edition of 1758. TODD.

But, whether dreames delude, or true it were,
Was never hart ſo raviſht with delight,
Ne living man like wordes did ever heare,
As ſhe to me delivered all that night;
And at her parting ſaid, She Queene of Faries hight.

XV.

" When I awoke, and found her place devoyd,
And nought but preſſed gras where ſhe had lyen,
I ſorrowed all ſo much as earſt I ioyd,
And waſhed all her place with watry eyen.
From that day forth I lov'd that face divyne;
From that day forth I caſt in carefull mynd,
To ſeek her out with labor and long tyne,
And never vowd to reſt till her I fynd:
Nyne monethes I ſeek in vain, yet ni'll that vow unbynd."

XIV. 6. *Was never hart* &c.] See the note on F. Q. i. iii. 4. *Did never* &c. TODD.

XIV. 9. ——— *She Queene of Faries* hight.] *Was called.* See alſo F. Q. i. x. 12, i. x. 55, &c. It appears to have been the cuſtom of our ancient poets thus to employ *hight* without prefixing *was, is,* &c. So, in *Songes and Sonnets,* by the Earle of Surrey and others, 12mo. 1587. fol. 5. b.

" Bright is her hew, and Geraldine ſhe *hight.*"

So likewiſe in the Prologue to Preſton's *Cambiſes,* written and printed in the reign of Eliſabeth:

" In Percia there reignd a king, who Cirus *hight* by name."

That is, *was called.* TODD.

XV. 8. *And never* vowd *to reſt*] That is, as Mr. Church interprets, " And *vow'd* never to reſt." So I read with the firſt edition, Mr. Church, and the edition of 1751. All other impreſſions follow the ſecond edition, which reads *vow.* TODD.

XV. 9. *Nyne monethes* &c.] See the note, F. Q. ii. ix. 7. CHURCH.

XVI.

Thus as he ſpake, his viſage wexed pale,
And chaunge of hew great paſſion did bewray;
Yett ſtill he ſtrove to cloke his inward bale,
And hide the ſmoke that did his fire diſplay;
Till gentle Una thus to him gan ſay;
"O happy Queene of Faries, that haſt fownd,
Mongſt many, one that with his proweſſe may
Defend thine honour, and thy foes confownd!
True loves are often ſown, but ſeldom grow on grownd."

XVII.

"Thine, O! then," ſaid the gentle Redcroſſe Knight,
"Next to that Ladies love, ſhal be the place,
O fayreſt Virgin, full of heavenly light,
Whoſe wondrous faith, exceeding earthly race,
Was firmeſt fixt in myne extremeſt caſe.
And you, my Lord, the patrone of my life,
Of that great Queene may well gaine worthie grace;
For onely worthie you through prowes priefe,
Yf living man mote worthie be, to be her liefe."

XVIII.

So diverſly diſcourſing of their loves,
The golden ſunne his gliſtring head gan ſhew,

XVI. 2. ——————— paſſion] *Commotion*, diſorder. See the note on F. Q. i. ii. 26. CHURCH.

And ſad remembraunce now the Prince amoves
With freſh deſire his voyage to purſew:
Als Una earnd her traveill to renew.
Then thoſe two Knights, faſt frendſhip for to bynd,
And love eſtabliſh each to other trew,
Gave goodly gifts, the ſignes of gratefull mynd,
And eke, as pledges firme, right hands together ioynd.

XIX.

Prince Arthur gave a boxe of diamond ſure,
Embowd with gold and gorgeous ornament,

XVIII. 3. ——————— amoves] *Moves.* Chaucer thus uſes it with the particle added. See alſo *amoved*, F. Q. iii. ix. 24, iii. xi. 13. UPTON.

XVIII. 5. Als] *Alſo.* Again, ſt. 21. But ſee the note on *Als*, F. Q. iv. vii. 35. TODD.

XVIII. 9. *And eke, as pledges*] This is the reading of the firſt edition, which is followed by thoſe of 1751 and Mr. Church. All other editions read "*the* pledges." TODD.

XIX. 1. *Prince Arthur gave* &c.] Our Knights do not part without mutual preſents; and this is agreeable to Homer: Diomed and Glaucus, Ajax and Hector, part not without gifts, though engaged in different intereſts. In the box, given by the prince, were incloſed "few drops of liquor of wondrous worth,

"That any wownd could heale incontinent:"

That the Redcroſſe Knight had occaſion for ſuch a preſent may be ſeen by turning to F. Q. i. v. 45. See likewiſe i. vii. 31. This *precious liquour* is mentioned in F. Q. iv. viii. 20. And theſe kind of enchanted balſoms and liquours are frequently to be met with in romance-writers: in imitation of theſe, Don Quixote endeavours to get the balſam of Fierabras, which cures all wounds. UPTON.

XIX. 2. Embowd] *Arched*, arcuatus, *bent like a bow*: "A box having a *vaulted cover of gold.*" Spenſer, in his

Wherein were closd few drops of liquor pure,
Of wondrous worth, and vertue excellent,
That any wownd could heale incontinent.
Which to requite, the Redcroſſe Knight him gave
A Booke, wherein his Saveours Teſtament
Was writt with golden letters rich and brave;
A worke of wondrous grace, and hable ſoules to ſave.

XX.

Thus beene they parted; Arthur on his way
To ſeeke his love, and th' other for to fight
With Unaes foe, that all her realme did pray.
But ſhe, now weighing the decayed plight
And ſhrunken ſynewes of her choſen Knight,
Would not a while her forward courſe purſew,

Viſions of the Worlds Vanity, expreſſes the curve of the moon by this word; "*embowed* like the moon." Harington, in his *Orlando Furioſo*, makes uſe of *embowd* to denote the concave appearance of the clouds in the ſky, B. xxxii. 93. In the ſame ſenſe, ſays Bacon, of bow windows: "For *imbowed* windows, I hold them of good uſe; for they be prettie retiring places for conference," *Eſſ. Of Building*, xlv. Gaſcoigne, in his *Jocaſta*, applies *embowd* to a roof, A. i. S. ii.

"The gilted roofs *embowd* with curious worke:"

That is, vaulted with curious work: And Milton,

——— "The high *embowed* roof
"With antique pillars &c." T. WARTON.

The uſe of *embowed* ſeems to have been common, by Barret's introduction of it into his Dictionary, publiſhed in 1580. Under the examples, illuſtrating the word, he mentions "roofes carued and *embowed*;" and, what is more to the preſent purpoſe, "pretious of, faſhion, *embowed*; *extuberantes* gemmæ, quibus opponuntur cavæ. Plin." TODD.

Ne bring him forth in face of dreadfull fight,
Till he recovered had his former hew:
For him to be yet weake and wearie well ſhe knew.

XXI.

So as they traveild, lo! they gan eſpy
An armed Knight towards them gallop faſt,
That ſeemed from ſome feared foe to fly,
Or other griefly thing, that him aghaſt.
Still, as he fledd, his eye was backward caſt,
As if his feare ſtill followed him behynd:
Als flew his ſteed, as he his bandes had braſt,
And with his winged heeles did tread the wynd,
As he had been a fole of Pegaſus his kynd.

XXI. 4. ——————— *that him* aghaſt.] That *terrified* him. *Aghaſt* is here uſed as a verb; frequently he uſes it as a participle. See ſtanza xxiii, and elſewhere. CHURCH.

Agaſte, both as a verb and a participle, is alſo uſed by Chaucer. See Tyrwhitt's Gloſſ. TODD.

XXI. 6. *As if his* feare] *The thing which he feared.* Compare *Prov.* i. 26. "I will mock when your *fear* cometh; when your *fear* cometh as deſolation." Of this paſſage an older tranſlation, namely in 1569, is as follows: "Therfore ſhall I alſo laughe in your deſtruction, and mocke you, when *that thinge that ye feare* commeth upon you; euen when *the thinge that ye be afrayde of* falleth in ſodenlie like a ſtorme." Spenſer illuſtrates himſelf F. Q. v. viii. 39.

"Faſt did they fly as them their feete could beare
"High over hilles, and lowly over dales,
"*As they were follow'd of their former* FEARE."

Shakſpeare uſes the word in the ſenſe of *that which occaſions fear*, in *Ant. and Cleop.* A. ii. S. iii.

——————— "near him, thy angel
"Becomes a *fear*—"

On which paſſage the commentators have obſerved, that *fear* was a perſonage in ſome of the ancient moralities. TODD.

XXII.

Nigh as he drew, they might perceive his head
To be unarmd, and curld uncombed heares
Upſtaring ſtiffe, diſmaid with uncouth dread:
Nor drop of blood in all his face appeares,
Nor life in limbe; and, to increaſe his feares,
In fowle reproch of knighthoodes fayre degree,
About his neck an hempen rope he weares,
That with his gliſtring armes does ill agree:
But he of rope, or armes, has now no memoree.

XXIII.

The Redcroſſe Knight toward him croſſed faſt,
To weet what miſter wight was ſo diſmayd:
There him he findes all ſenceleſſe and aghaſt,
That of himſelfe he ſeemd to be afrayd;
Whom hardly he from flying forward ſtayd,
Till he theſe wordes to him deliver might;
"Sir Knight, aread who hath ye thus arayd,
And eke from whom make ye this haſty flight?
For never Knight I ſaw in ſuch miſſeeming plight."

XXIV.

He anſwerd nought at all; but adding new
Feare to his firſt amazment, ſtaring wyde

XXIII. 2. *To weet what* miſter *wight*] To learn *what manner* of perſon, &c. So Chaucer, p. 14. ed. Urr.
"But tellith me what *miſter* men ye ben." CHURCH.
XXIII. 4. *That of himſelfe* &c.] See the note, F. Q. i. ii. 10. Sackville, in his *Induction*, had thus deſcribed *Dread*:
"Soyn'd and amaz'd at his owne ſhade for dreed,
"And fearing greater dangers then was need." TODD.

With ſtony eyes and hartleſſe hollow hew,
Aſtoniſht ſtood, as one that had aſpyde
Infernall Furies with their chaines untyde.
Him yett againe, and yett againe, beſpake
The gentle Knight; who nought to him replyde;
But, trembling every ioynt, did inly quake,
And foltring tongue at laſt theſe words ſeemd forth to ſhake;

XXV.

"For Gods deare love, Sir Knight, doe me not ſtay;
For loe! he comes, he comes faſt after mee!"
Eft looking back would faine have runne away;

XXIV. 4. ——— *as one that had aſpyde*
Infernall Furies with their chaines untyde.] Virg. *Æn.* iv. 469.
"Eumenidum veluti demens videt agmina Pentheus."
Thus Oreſtes in his diſturbed imagination ſees the infernal Furies. See Eurip. *Oreſt.* ver. 255, &c. Spenſer makes the ſame obſervation, F. Q. ii. v. 37, ii. viii. 46; and in other paſſages. UPTON.

XXV. 1. *For Gods deare love, Sir Knight, doe me not ſtay;*
For loe! he comes, &c.] This ſpeech, with the frequent repetitions, plainly ſhows a hurried and diſturbed mind. The ſame obſervation might be made on ſt. 28; where, with many pauſes and circumlocutions, this diſturbed Knight deſcribes Deſpair: He is frightened, and in horrour, at the very name of him—*that Villen—that curſed wight—a man of hell—God from him me bleſſe!—from whom I juſt eſcaped—that calls himſelf Deſpayre.* A poet muſt have a lively feeling of all theſe images before he can make them ſo perſpicuouſly paſs before our very eyes. But indeed no one had ever ſuch a power of raiſing viſions and images, as Spenſer. UPTON.

XXV. 3. Eft *looking back*] Eft, *afterwards, moreover, again,*

But he him forſt to ſtay, and tellen free
The ſecrete cauſe of his perplexitie:
Yet nathëmore by his bold hartie ſpeach
Could his blood-froſen hart emboldned bee,
But through his boldnes rather feare did reach;
Yett, forſt, at laſt he made through ſilence ſuddein breach:

XXVI.

"And am I now in ſafetie ſure," quoth he,
"From him, that would have forced me to dye?
And is the point of death now turnd fro mee,
That I may tell this hapleſſe hiſtory?"
"Fear nought," quoth he, "no daunger now is nye."
"Then ſhall I you recount a ruefull cace,"
Said he, "the which with this unlucky eye
I late beheld; and, had not greater grace
Me reft from it, had bene partaker of the place.

Skinner. Here, I think, Spenſer uſes *eft* for *again*; but for *afterwards*, F. Q. ii. iv. 18, and for *moreover*, F. Q. vi. ix. 1. In the *Shep. Cal. September*, Mr. Bathurſt interprets our poet in a different ſenſe from any of theſe:

"For he had *eft* learned a curs call."

Eft he there tranſlates *uſu*, that is, *by practice*, which ſeems to be the true ſenſe of the word in that place; unleſs it is there uſed for *moreover*. CHURCH.

XXV. 6. *Yet* nathëmore] *Not the more.* In the ſame manner *nathëleſſe*, for *nevertheleſs*, is extended to three ſyllables, in the fifty-fourth ſtanza. *Nathleſs* frequently occurs in Chaucer, as well as in Spenſer. TODD.

XXVI. 9. ——— *partaker* of *the place.*] Perhaps

XXVII.

" I lately chaunſt (would I had never chaunſt!)
With a fayre Knight to keepen companee,
Sir Terwin hight, that well himſelfe advaunſt
In all affayres, and was both bold and free;
But not ſo happy as mote happy bee:
He lov'd, as was his lot, a Lady gent,
That him againe lov'd in the leaſt degree;
For ſhe was proud, and of too high intent,
And ioyd to ſee her lover languiſh and lament:

XXVIII.

" From whom retourning ſad and comfortleſſe,
As on the way together we did fare,
We met that Villen, (God from him me bleſſe!)
That curſed wight, from whom I ſcapt whyleare,
A man of hell, that calls himſelfe *Deſpayre*;

it might be better, " partaker *on* the place;" that is, I ſhould have killed myſelf in the ſame place where I ſaw another kill himſelf. JORTIN.

The true reading (as I find it in all the editions) is more agreeable to Spenſer's manner. So F. Q. iii. viii. 50.

—— " And be partaker *of* their ſpeede:"

That is, I will join them in their purſuit. In like manner Sir Treviſan means to ſay, that, had not greater grace (than was given to his unhappy companion) drawn him from that horrible place, the Cave of Deſpair, he ſhould have been *in it*, at the time he was then ſpeaking. CHURCH.

XXVII. 6. ———— *a* Lady gent,] So, in the ſixth ſtanza of this canto, " the *Lady gent*." *Gent* is *accompliſhed, handſome*. See Cotgrave's Fr. Dict. V. *Gent*. And thus, in Hawes's *Hiſt. of Graunde Amoure*, 1554. Sign. B. iiij. b.

" There ſate dame Doctrine, that *lady gent*." TODD.

Who firſt us greets, and after fayre areedes
Of tydinges ſtraunge, and of adventures rare:
So creeping cloſe, as ſnake in hidden weedes,
Inquireth of our ſtates, and of our knightly deedes.

XXIX.

" Which when he knew, and felt our feeble harts
Emboſt with bale, and bitter byting griefe,
Which love had launched with his deadly darts;
With wounding words, and termes of foule repriefe,
He pluckt from us all hope of dew reliefe,
That earſt us held in love of lingring life:
Then hopeleſſe, hartleſſe, gan the cunning thiefe
Perſwade us dye, to ſtint all further ſtrife;
To me he lent this rope, to him a ruſty knife;

XXX.

" With which ſad inſtrument of haſty death,
That wofull lover, loathing lenger light,
A wyde way made to let forth living breath.
But I, more fearfull or more lucky wight,

XXIX. 2. Emboſt &c.] *Overwhelmed* with ſorrow. See F. Q. iii. i. 22. CHURCH.

XXX. 2. *That wofull lover, loathing lenger light,*] Thus Dido is deſcribed in Virgil, *Æn.* iv. 450.

" Tum verò *infelix* fatis exterrita *Dido*
" Mortem orat; *tædet cæli convexa tueri.*"

And thus the wofull lovers in the ſhades below, who killed themſelves; *lucem peroſi*, Æn. iv. 435. UPTON.

Difmayd with that deformed difmall fight,
Fledd faſt away, halfe dead with dying feare;
Ne yet aſſur'd of life by you, Sir Knight,
Whoſe like infirmity like chaunce may beare:
But God you never let his charmed ſpeaches heare!"

XXXI.

"How may a man," ſaid he, "with idle ſpeach
Be wonne to ſpoyle the caſtle of his health?"
"I wote," quoth he, "whom tryall late did teach,
That like would not for all this worldës wealth.
His ſubtile tong, like dropping honny, mealt'h
Into the heart, and ſearcheth every vaine;
That, ere one be aware, by ſecret ſtealth
His powre is reft, and weaknes doth remaine.
O never, Sir, deſire to try his guilefull traine!"

XXXII.

"Certes," ſayd he, "hence ſhall I never reſt,

XXXI. 1. *How* may *a man*, &c.] How *can* a man be prevailed upon by words, to ſpoil &c. See the notes, F. Q. i. vi. 39, i. xii. 40, ii. i. 11. CHURCH.

XXXI. 2. ——— *the caſtle of his health*?] This expreſſion might have been ſuggeſted perhaps by Sir Thomas Eliot's *Caſtle of Helthe*, a book publiſhed in 1534. However, Sackville had alſo uſed the phraſe in his *Induction*:

"When ſickneſſe ſeekes his *caſtell health* to ſcale."

TODD.

XXXI. 5. *His ſubtile tong, like dropping honny*, &c.] See *Prov.* v. 3. "The lips of a ſtrange woman drop as an honeycomb." See alſo Hom. *Il. ά.* 249, and Taſſo, C. ii. 61.

UPTON.

Till I that Treachours art have heard and tryde:
And you, Sir Knight, whoſe name mote I requeſt,
Of grace do me unto his cabin guyde."
"I, that hight Treviſan," quoth he, "will ryde,
Againſt my liking, backe to doe you grace:
But not for gold nor glee will I abyde
By you, when ye arrive in that ſame place;
For lever had I die then ſee his deadly face."

XXXIII.

Ere long they come, where that ſame wicked wight
His dwelling has, low in an hollow cave,
Far underneath a craggy cliff ypight,

XXXII. 2. —— *that* Treachours] *Treachour, treachetour,* traitor. Gall. *tricheur.* See alſo F. Q. ii. i. 12, ii. iv. 27, ii. x. 51. UPTON.

XXXII. 7. *But not for gold* nor glee] I make no doubt Spenſer gave,

"But not for gold *or fee* —"

So, in F. Q. i, x. 43,

——————— nor would *for gold or fee*
"Be wonne —" CHURCH.

XXXII. 9. *For* lever *had I die* &c.] I had *rather* die than &c. So Chaucer, p. 106. edit. Urr.

"Me *levir* were than a barrel of ale
"My wife at home had herd this legend ones."

And Fairfax, C. ix. 36,

"Nor can he tell whether he *leifer* would
"Or die himſelfe, or kill the Pagan bould."

CHURCH.

XXXIII. 3. ——————— — ypight,] This is the reading of the ſecond edition. The firſt, probably by an errour

Darke, dolefull, dreary, like a greedy grave,
That ſtill for carrion carcaſes doth crave:
On top whereof ay dwelt the ghaſtly owle,
Shrieking his balefull note, which ever drave
Far from that haunt all other chearefull fowle;
And all about it wandring ghoſtes did wayle and howle:

XXXIV.

And all about old ſtockes and ſtubs of trees,
Whereon nor fruit nor leafe was ever ſeen,
Did hang upon the ragged rocky knees;
On which had many wretches hanged beene,
Whoſe carcaſes were ſcattred on the greene,
And throwne about the cliffs. Arrived there,

of the preſs, gives *yplight*. *Pight* is frequent in Spenſer for *placed, fixed*. In the ſimilar ſenſe of *dwelt* Chaucer uſes the word, addreſſing the Virgin Mary, p. 142. edit. Urr.

"Through thin humbleſſe, the Goſt that in the light,
"Of whoſe vertue, when he in thin hert *pight*,
"Conceived was the Fathers ſapience, &c." TODD.

XXXIII. 6. *On top whereof ay dwelt the ghaſtly owle, Shrieking his balefull note*, &c.] Henry More, the celebrated Platoniſt and paſſionate admirer of Spenſer, has, in his *Song of the Soul*, B. i. C. iii, imitated, I had almoſt ſaid rivalled, this fine paſſage:

"Hence you may ſee, if that you dare to mind,
"Upon the ſide of this accurſed hil,
"Many a dreadfull corſe ytoſt in wind,
"Which with hard halter their loathd life did ſpill.
"There lives another which himſelf did kill
"With ruſty knife, all roll'd in his own blood;
"And ever and anon a dolefull knill
"Comes from the fatall owl, that in ſad mood
"With drery ſound doth pierce through the death-ſhadowed wood."

Both poets ſeem to have remembered Virgil, *Æn.* iv. 460. TODD.

That bare-head Knight, for dread and dolefull teene,
Would faine have fled, ne durſt approchen neare;
But th' other forſt him ſtaye, and comforted in feare.

XXXV.

That darkeſome cave they enter, where they find
That curſed man, low ſitting on the ground,
Muſing full ſadly in his ſullein mind:
His grieſie lockes, long growen and unbound,
Diſordred hong about his ſhoulders round,
And hid his face; through which his hollow eyne

XXXV. 4. *His* grieſie *lockes,*] The folios of 1611 and 1679 read *grieſly,* which is, I think, as Spenſer gave it. See F. Q. ii. xi. 12, iii. xii. 19. CHURCH.

Mr. Upton abſolutely reads *grieſlie*; for ſo fooliſh a reading as *grieſie,* he ſays, bearing ſome reſemblance of truth without being the thing itſelf, is leaſt of all to be borne.—But we are not here, I think, to exclaim ſo haſtily, like Sir Hugh Evans, "The tevil and his tam! what phraſe is this?" *Grieſly* is, indeed, a common word in Spenſer; and on that very account, I apprehend, the poet here wrote *grieſie,* and not *grieſlie*; he plainly intended to paint Deſpair in colours, that would exhibit a *moſt ſqualid* being; but *grieſlie* denotes *hideous, terrible,* and is more applicable to the *countenance* than to the *hair*; whereas *grieſie locks* correſpond with the ſubſequent deſcription of the wretch's filthy dreſs: And ſo Spenſer's own editions read. Dr. Johnſon, in his Dictionary, has cited this paſſage, however, in order to illuſtrate the adjective *griſly.* I muſt not omit to obſerve, that Spenſer's contemporary, Arthur Golding, has, in his tranſlation of Ovid's 4th Metamorphoſis, deſcribed the Furies with "*filthy heare.*" TODD.

XXXV. 6. ——————— *his hollow eyne*
Lookt deadly dull,] The ſame image is finely repreſented by Chaucer, p. 344. edit. Urr.

Lookt deadly dull, and ſtared as aſtound;
His raw-bone cheekes, through penurie and pine,
Were ſhronke into his iawes, as he did never dine.

XXXVI.

His garment, nought but many ragged clouts,
With thornes together pind and patched was,
The which his naked ſides he wrapt abouts:
And him beſide there lay upon the gras
A dreary corſe, whoſe life away did pas,
All wallowd in his own yet luke-warme blood,
That from his wound yet welled freſh, alas!
In which a ruſty knife faſt fixed ſtood,
And made an open paſſage for the guſhing flood.

XXXVII.

Which piteous ſpectacle, approving trew
The wofull tale that Treviſan had told,

"This wofull man, that was nat fully ded,
"When that he herde the name of Thiſbe crien,
"On her he caſt his *hevy deadly eyen.*" CHURCH.

XXXV. 8. *His raw-bone cheekes*, &c.] Sackville, who, next to Spenſer, is the moſt full and expreſſive painter of allegorick perſonages, deſcribes his *Miſerie* after the ſame manner:

"His face was leane, and ſome deale pin'd away,
"And eke his hands conſumed to the bone;
"But what his bodie was I cannot ſay,
"For on his carkas rayment had he none,
"Saue clouts and patches pieced one by one."

But the circumſtance of the thorns in ſt. 36 is new, and ſtrongly picturesque. T. WARTON.

The circumſtance of the thorns, however, is not new; but, as Mr. Upton has obſerved, is an imitation of Virgil's "conſertum tegmen ſpinis," *Æn.* iii. 594. TODD.

Whenas the gentle Redcroſſe Knight did vew;
With firie zeale he burnt in courage bold
Him to avenge, before his blood were cold;
And to the Villein ſayd; "Thou damned wight,
The authour of this fact we here behold,
What iuſtice can but iudge againſt thee right,
With thine owne blood to price his blood, here ſhed in ſight?"

XXXVIII.

"What franticke fit," quoth he, "hath thus diſtraught
Thee, fooliſh man, ſo rath a doome to give?
What iuſtice ever other iudgement taught,
But he ſhould dye, who merites not to live?
None els to death this man deſpayring drive
But his owne guiltie mind, deſerving death.
Is then uniuſt to each his dew to give?
Or let him dye, that loatheth living breath?
Or let him die at eaſe, that liveth here uneath?

XXXVII. 9. *With thine owne blood* to price *his blood*, &c.] That is, to *pay the price* of his blood with thine. Ital. *prezzare*. "Whoſo ſheddeth man's blood, by man ſhall his blood be ſhed," *Gen.* ix. 6. See alſo ſt. 43, and C. v, ſt. 26. UPTON.

XXXVIII. 9. ——— uneath?] *Scarcely*. See Chaucer, *Mill. Prol.* 3123. edit. Tyrwhitt.

"The Miller that for-dronken was all pale,
"So that *unethes* upon his hors he ſat."

See alſo Gloſſ. Urry's Chaucer, V. *Eith*, Sax. *eath*, eaſy, ready, &c. Whence *unnethe*, *unnethes*, hardly, with difficulty. The word is often uſed by Spenſer. TODD.

XXXIX.

" Who travailes by the wearie wandring way,
To come unto his wiſhed home in haſte,
And meetes a flood, that doth his paſſage ſtay;
Is not great grace to helpe him over paſt,
Or free his feet that in the myre ſticke faſt?
Moſt envious man, that grieves at neighbours good;
And fond, that ioyeſt in the woe thou haſt;
Why wilt not let him paſſe, that long hath ſtood
Upon the bancke, yet wilt thy ſelfe not pas the flood?

XL.

" He there does now enioy eternall reſt
And happy eaſe, which thou doeſt want and crave,
And further from it daily wandereſt:
What if ſome little payne the paſſage have,
That makes frayle fleſh to feare the bitter wave;
Is not ſhort payne well borne, that bringes long eaſe,

XXXIX. 1. *Who travailes* &c.] A great deal of the ſophiſtry in this, and the following ſtanza, ſeems taken from Seneca. Compare too Milton, *Par. Loſt*, B. x. 999. UPTON.

XXXIX. 4. ——— *to helpe him* over paſt,] That is, to help him *paſs over*; paſt for *paſs*, becauſe of the rhyme. CHURCH.

XXXIX. 7. *And* fond,] *Fooliſh*. See alſo F. Q. iii. viii. 25. " His rudenes *fond*." UPTON.

And layes the ſoule to ſleepe in quiet grave?
Sleepe after toyle, port after ſtormie ſeas,
Eaſe after warre, death after life, does greatly
pleaſe."

XLI.

The Knight much wondred at his ſuddeine wit,
And ſayd; "The terme of life is limited,
Ne may a man prolong, nor ſhorten, it:
The ſouldier may not move from watchfull
ſted,
Nor leave his ſtand untill his captaine bed."
"Who life did limit by Almightie doome,"

XLI. 1. ——— *his* ſuddeine *wit*,] His *ready* wit. See before, C. v. ſt. 10. CHURCH.

XLI. 2. ——— *The terme of life is limited,*
Ne may a man prolong, nor ſhorten, it:
The ſouldier may not move from watchfull ſted,
Nor leave his ſtand &c.] Plato, *Phæd.* Ὡς ἴ τιν φρουρᾷ ἰσμὲν οἱ ἄνθρωποι, καὶ ὃ δεῖ δὴ ἑαυτὸν ἐκ ταύτης λύειν οὐδ' ἀποδιδράσκειν. Cicero, *De Senect.* 20. "Vetat Pythagoras injuſſu imperatoris, id eſt, Dei, de præſidio et ſtatione vitæ decedere." See alſo *Somn. Scip.* 3. "Niſi Deus is, cujus &c." JORTIN.

I am tempted to make a quotation on this ſubject, at once neat and forcible, from a forgotten little book; with which the pious reader will be gratified, and by which, as by the Knight's remark, the advocate for ſuicide may be confounded. The author is ſpeaking of death: "Yet will I not ſeek to haſten the houre of my deare deliuery; but will attend Gods leaſure, and eſteeme of life as of a gueſt. If it will tarrie, I will not thruſt it forth of doors: if it make haſte to be gone, I will not be hee that ſhall intreat it to abide." Stafford's *Niobe*, 2d. edit. 1611. P. i. p. 195. TODD.

XLI. 4. ——— *from watchfull* ſted,] *Place* or *ſtation*; a word of frequent occurrence in Spenſer. See F. Q. i. viii. 17, i. xi. 46, &c. It appears to be now obſolete. Gawin Douglas has often employed the word, in his tranſlation of Virgil. See Ruddiman's Gloſſ. V. *Stede*, a place. Anglo-Sax. *Steda*, locus. Iſl. *Stada*, ſtatio. TODD.

Quoth he, " knowes beſt the termes eſtabliſhed;
And he, that points the centonell his roome,
Doth licenſe him depart at ſound of morning droome.

XLII.

" Is not His deed, what ever thing is donne
In heaven and earth? Did not He all create
To die againe? All ends, that was begonne:
Their times in His eternall booke of fate
Are written ſure, and have their certein date.
Who then can ſtrive with ſtrong neceſſitie,
That holds the world in his ſtill chaunging ſtate;
Or ſhunne the death ordaynd by deſtinie?
When houre of death is come, let none aſke whence, nor why.

XLIII.

" The lenger life, I wote the greater ſin;
The greater ſin, the greater puniſhment:

XLII. 4. *Their times in His eternall booke of fate*
Are written ſure, and have their certein date.] The counſels and purpoſes of God are called in Scripture *The Book of God.* 'Tis obſervable how this old ſophiſter is ſometimes Scriptural, and ſometimes Stoical; and how he miſapplies and miſinterprets both Scripture and Philoſophy. UPTON.

XLIII. 1. *The lenger life, I wote the greater ſin;*
The greater ſin, the greater puniſhment:] Perhaps he had in view the Earl of Surrey's poem on the conſideration of the ſtate of this life:

" The longer life, the more offence;
" The more offence, the greater paine." UPTON.

All thoſe great battels, which thou boaſts to win
Through ſtrife, and blood-ſhed, and avengëment,
Now prayſd, hereafter deare thou ſhalt repent:
For life muſt life, and blood muſt blood, repay.
Is not enough thy evill life forefpent?
For he that once hath miſſed the right way,
The further he doth goe, the further he doth ſtray.

XLIV.

" Then doe no further goe, no further ſtray;
But here ly downe, and to thy reſt betake,
Th' ill to prevent, that life enſewen may.
For what hath life, that may it loved make,
And gives not rather cauſe it to forſake?
Feare, ſickneſſe, age, loſſe, labour, ſorrow, ſtrife,
Payne, hunger, cold that makes the heart to quake;
And ever fickle fortune rageth rife;
All which, and thouſands mo, do make a loathſome life.

XLIV. 4. *For what hath life, that may it loved make?*] This ſeems imitated from Æſchines, the Socratick, Περὶ Θανάτου. Τί μέρος τῆς ἡλικίας ἐ τῶν ἀναρῶν, κ. τ. λ. Compare Melpomene's complaint in *The Teares of the Muſes*. See likewiſe *The Ruins of Time*, ſt. 7. UPTON.

XLIV. 8. ——————— rageth *rife*;]
All which, *and thouſands* &c.] So all the editions. I ſhould ſuppoſe Spenſer gave, and pointed, thus:
" And ever fickle fortune *raging* rife:
" All *theſe*, &c." CHURCH.

XLV.

" Thou, wretched man, of death haſt greateſt need,
If in true ballaunce thou wilt weigh thy ſtate;
For never Knight, that dared warlike deed,
More luckleſs diſſaventures did amate:
Witnes the dungeon deepe, wherein of late
Thy life ſhutt up for death ſo oft did call;
And though good lucke prolonged hath thy date,
Yet death then would the like miſhaps foreſtall,
Into the which hereafter thou maiſt happen fall.

XLVI.

" Why then doeſt thou, O man of ſin, deſire
To draw thy dayes forth to their laſt degree?
Is not the meaſure of thy ſinfull hire
High heaped up with huge iniquitee,
Againſt the day of wrath, to burden thee?
Is not enough, that to this Lady mild

XLV. 4. *More luckleſs* diſſaventures *did* amate:] *Diſſaventures*, misfortunes. Span. *Deſventura*. Ital. *Diſavventura*. See the note on *diſaventrous*, F. Q. i. vii. 48. In old French likewiſe, *deſaventureux* is uſed for *unfortunate*. See Cotgrave's Dict. Chaucer has alſo employed *diſaventure* in *Tr. and Cr.* B. iv. 297. edit. Urr.

" This infortune, and this *diſavinture*."

Amate is here uſed by Spenſer in the ſenſe of *ſubdue* or *daunt*. See note on *amate*, F. Q. iii. xi. 21. TODD.

XLVI. 1. *Why then doeſt thou*, O man of ſin,] That is, " *O ſinful man*:" So *man of God*, a godly man. The alluſion is to *Matt.* xxiii. 32, and to *Rom.* ii. 5. UPTON.

Thou falſed haſt thy faith with periuree,
And ſold thy ſelfe to ſerve Dueſſa vild,
With whom in all abuſe thou haſt thy ſelfe defild?

XLVII.

"Is not He iuſt, that all this doth behold
From higheſt heven, and beares an equall eie?
Shall He thy ſins up in His knowledge fold,
And guilty be of thine impietie?
Is not His law, Let every ſinner die,
Die ſhall all fleſh? What then muſt needs be donne,
Is it not better to doe willinglie,
Then linger till the glas be all out ronne?
Death is the end of woes: Die ſoone, O Faries ſonne."

XLVIII.

The Knight was much enmoved with his ſpeach,

XLVI. 7. *Thou* falſed *haſt*] Haſt *broke, made falſe.* Chaucer uſes *falſid* for *deceived*, Tr. and Cr. B. v. 1053.

"There madin nevir woman more wo
"Than ſhe, whan that ſhe *falſid* Troilus." UPTON.

XLVII. 5. *Is not his law, Let every ſinner die,*] *Exod.* ix. 33, *Pſal.* civ. 35, *Ezek.* xviii. 4, *Amos* ix. 10, II *Peter* ii. 4. Is not this old ſophiſter a good textuary? UPTON.

XLVIII. 1. ——— enmoved] Mr. Church acknowledges that all the editions read *enmoved*; but he ſays they are certainly wrong, and therefore reads *emmoved*. I venture not to ſubſcribe to his aſſertion. See *enmoved*, c. vii. ſt. 38, and *enpriſonment*, F. Q. i. x. 2. and *enbracement*, F. Q. i. ii. 5. The old Engliſh poets ſeem to have preferred this method of writing words, which are compounded of the prepoſition *in*. Thus Chaucer gives us *enbroudid* and *enboſſed*, (not, as the moderns

That as a ſwords poynt through his hart did perſe,
And in his conſcience made a ſecrete breach,
Well knowing trew all that he did reherſe,
And to his freſh remembraunce did reverſe
The ugly vew of his deformed crimes;
That all his manly powres it did diſperſe,
As he were charmed with inchaunted rimes;
That oftentimes he quakt, and fainted oftentimes.

XLIX.

In which amazement when the Miſcreaunt
Perceived him to waver weake and fraile,
Whiles trembling horror did his conſcience daunt,

would write, *embroider'd* and *emboſſed*,) Legende of Dido, ver. 273, edit. Urr.

" Upon a thicke palfraie, papir white,
" With ſadill redde, *enbroudid* with delite,
" Of golde the barris, up *enboſſid* high,
" Sate Dido, &c."

In like manner, *enlumine*, not *illumine*, Cant. T. 7909. edit. Tyrwhitt. And thus in the old Morality of *Every-Man*:

" Myrrour of ioye, foundatour of mercy,
" Which *enlumyneth* heven and erth thereby." TODD.

XLVIII. 5. ——— *did* reverſe] In Hughes's imperfect Gloſſary to Spenſer, we find *reverſe* (Lat. *revertere*) to *return*. But here *reverſe* ſignifies, not to return, but to *cauſe to return*. JORTIN.

It is uſed in the ſame ſenſe, F. Q. iii. ii. 48. But then again he uſes it for *to return*, F. Q. iii. iv. 1. CHURCH.

XLVIII. 8. ——— *with inchaunted rimes*;] See C. i. ſt. 37, where Archimago is deſcribed " *building*" (if I may be allowed the expreſſion) the rhymes of incantation:

" Then chooſing out few words moſt horrible,
" (Let none them read!) thereof *did verſes frame*;
" With which, &c." TODD.

And helliſh anguiſh did his ſoule aſſaile;
To drive him to deſpaire, and quite to quaile,
Hee ſhewd him painted in a table plaine
The damned ghoſts, that doe in torments waile,
And thouſand feends, that doe them endleſſe paine
With fire and brimſtone, which for ever ſhall remaine.

L.

The ſight whereof ſo throughly him diſmaid,
That nought but death before his eies he ſaw,
And ever burning wrath before him laid,
By righteous ſentence of th' Almighties law.
Then gan the Villein him to overcraw,

XLIX. 5. ——————— *to* quaile,] *Subdue*, altered from *quell*, as *quayd* alſo appears to be, F. Q. i. viii. 14. Belg. *quellen*, ſubigere. *Quell* is likewiſe uſed for to *deſtroy* or *kill*. See Chaucer, *Cant. T.* 16173. ed. Tyrwhitt. "The foule fend him *quelle*." G. Douglas uſes the ſubſtantive *qualm* for *deſtruction*, in *Æn.* x. 45. And Ruddiman derives the word from the Anglo-Sax. *cwealm*, mors. TODD.

XLIX. 6. ——————— *in a* table] *A picture*. Lat. *Tabula*. See F. Q. iii. iv. 10. CHURCH.

L. 5. ——————— *to* overcraw,] *Crow over*, or *inſult*, Spelt *overcraw* for the ſake of the rhyme. Mr. Warton, in his Hiſt. of Eng. Poetry, has converted this word into *overaw*, vol. iii. p. 262. But that *overcraw* is Spenſer's word, may be proved from a paſſage alſo in his *View of the State of Ireland*; which has been cited by Dr. Johnſon: "A baſe varlet that, being but of late grown out of the dunghil, beginneth now to *overcrow* ſo high mountains, &c." TODD.

And brought unto him ſwords, ropes, poiſon, fire,

L. 6. *And brought unto him ſwords, ropes,* &c.] The moſt poetical paſſage of Higgins's performance in the *Mirrour for Magiſtrates*, is in his Legend of Queene Cordila, or *Cordelia*; who, being impriſoned in a dungeon and "coucht on ſtrawe," ſees amid the darkneſs of the night a "grieſly ghoſt" approach, whoſe garment was figured with various ſorts of impriſonment, and pictures of violent and premature death. Cordelia, in extreme terrour, aſks,

— "What wight art thou, a foe or fawning frend?
"If Death thou art I pray thee make an end, &c."

The ghoſt replies;

——— "I am thy friend *Deſpayre!* ——
"Now, if thou art to dye no whit afrayde,
"Here ſhalt thou chooſe of inſtruments, beholde,
"Shall rid thy reſtleſſe life —"

Deſpair then, throwing her robe aſide, ſhows Cordelia a thouſand inſtruments of death, knives, ſharpe ſwordes, and ponyards, "all bedyde with bloode and poyſons." She preſents the ſword with which Dido ſlew herſelf. Cordelia takes this ſword, "but doubtfull yet to dye." *Deſpair* then repreſents to her the ſtate and power which ſhe enjoyed in France; and points out her preſent melancholy condition. Cordelia gropes for the ſword, or "fatall knife," in the dark, which *Deſpair* places in her hand. At length Cordelia's ſight fails her ſo that ſhe can ſee only *Deſpair*, who exhorts her to ſtrike. *Deſpair* at laſt gives the blow.—The temptation of the Redcroſſe Knight ſeems to have been copied, yet with high improvements, from this ſcene. The three firſt books of the *Faerie Queene* were publiſhed in 1590. Higgins's Legend of Cordelia in 1587.

T. WARTON.

The three firſt books of the *Faerie Queene*, however, were probably written long before 1590. The ſecond book certainly was. See the note on the fine ſimile of the *almond tree*, F. Q. i. vii. 32, in which I have ſuppoſed the poem to have been handed about in manuſcript. It is not therefore eaſy to pronounce whether Spenſer or Higgins be the copyiſt. To Mr. Warton's obſervation on a paſſage in Skelton's rare comedy of *Magnificence* we may readily ſubſcribe. See his Emend. and Addit. Hiſt. Eng. Poetry, vol. ii. "*Magnificence* is ſeized and robbed by *Adverſyte*, by whom he is given up a priſoner to *Poverte*. He is next delivered to *Deſpare* and *Miſchefe*, who

And all that might him to perdition draw;
And bad him chooſe, what death he would deſire:
For death was dew to him, that had provokt Gods ire.

LI.

But, whenas none of them he ſaw him take,
He to him raught a dagger ſharpe and keene,
And gave it him in hand: his hand did quake
And tremble like a leafe of aſpin greene,
And troubled blood through his pale face was ſeene
To come and goe, with tidings from the heart,
As it a ronning meſſenger had beene.
At laſt, reſolv'd to work his finall ſmart,
He lifted up his hand, that backe againe did ſtart.

LII.

Which whenas Una ſaw, through every vaine
The crudled cold ran to her well of life,

offer him a knife and a halter. He ſnatches the knife, to end his miſeries by ſtabbing himſelf; when *Good Hope* and *Redreſſe* appear, &c. It is not impoſſible, that DESPARE *offering the knife and halter*, might give a diſtant hint to Spenſer." I may add, that the French poet, Du Bartas, introduces *Deſpair* into his poem, entitled *The Furies*, equipped with various inſtruments of Death. See Sylveſter's *Tranſlation*, edit. 1621, p. 215.

——————— " mad *Deſpaire*
" That bears, about her, burning coales and cords,
" Aſps, poyſons, piſtols, halters, knives, and ſwords."

See alſo K. James's *Tranſlation*, 1591. Sign. F. 2. TODD.

LII. 1. ——————— ſaw,] The firſt edition reads *heard*, which is followed by the edition of 1751. The ſecond and every other ſubſequent edition read *ſaw*. TODD.

As in a ſwowne: but, ſoone reliv'd againe,
Out of his hand ſhe ſnatcht the curſed knife,
And threw it to the ground, enraged rife,
And to him ſaid; "Fie, fie, faint hearted Knight,
What meaneſt thou by this reprochfull ſtrife?
Is this the battaile, which thou vauntſt to fight
With that fire-mouthed Dragon, horrible and bright?

LIII.

"Come; come away, fraile, feeble, fleſhly wight,

LII. 3. ——— *but, ſoone* reliv'd] *Brought to life again*, as Mr. Church has remark'd. This original reading of the poet has been converted by all the folios, by Hughes, and by the editor of Tonſon's edition of 1758, into *reliev'd*. Mr. Church and Mr. Upton read *reliv'd*. TODD.

LII. 9. *With that* fire-mouthed *Dragon, horrible and bright?*] This is the ſplendid monſter of romance. Mr. Upton has erroneouſly, I conceive, referred "*horrible and bright* to *battaile; horrible* in the undertaking; and *bright*, glorious and renowned, in its conſequence." But ſee F. Q. i. i. 3. "A Dragon *horrible* and ſterne," and compare i. xi. 8, and 14. See alſo more particularly, i. vii. 31.

——— "his dreadfull hideous hedd,
"Cloſe couched on the bever, ſeemd to throw
"From *flaming mouth* bright ſparckles &c."

This explains *fire-mouthed* in the text before us. But from the *Liber Feſtivalis*, impr. by Caxton, this paſſage may alſo derive illuſtration: See the Legend of St. George, ſign. k. iij. "Than the *horryble* worme [the dragon] put out his hed, and *ſpet out fyre*, and proffred batayle to ſaynt George." I will alſo cite an elegant compound, not diſſimilar to Spenſer's, from the *Knight of the Sea*, 1600. p. 31. "The *fyre-breathing* palfreys of Apollo." TODD.

LIII. 1. ——— *feeble,*] This is the reading of the firſt edition, adopted by no other but thoſe of Church and Upton. The ſecond edition, and the edition of 1751, read *ſeely*: The folios, the editions of Hughes, and that

Ne let vaine words bewitch thy manly hart,
Ne diveliſh thoughts diſmay thy conſtant ſpright:
In heavenly mercies haſt thou not a part?
Why ſhouldſt thou then deſpeire, that choſen art?
Where iuſtice growes, there grows eke greater grace,
The which doth quench the brond of helliſh ſmart,
And that accurſt hand-writing doth deface;
Ariſe, ſir Knight; ariſe, and leave this curſed place."

LIV.

So up he roſe, and thence amounted ſtreight.
Which when the Carle beheld, and ſaw his gueſt

of Tonſon in 1758, *filly*. Mr. Upton, in defence of the original reading, refers alſo to C. x. ſt. 2. "Her Knight was *feeble*;" and introduces, very happily, the Scriptural illuſtrations of I *Theſſ.* v. 14. "Comfort the *feeble*-minded;" of *Matt.* xxvi. 41. "The *fleſh* is *weak*;" and of *Rom.* viii. 3. "*Weak* through the *fleſh*." TODD.

LIII. 5. ——— *that choſen art?*] Alluding to the Doctrine of Election. CHURCH.

LIII. 8. *And that accurſt* hand-writing *doth deface:*] "Blotting out the *hand-writing* of ordinances that was againſt us, &c." *Col.* ii. 14. CHURCH.

LIV. 2. ——— *the* Carle] The *Churl*. A word often uſed by Spenſer. It formerly denoted merely a ſtout or ſturdy man. Thus Chaucer, *Prol. C. T.* 548.

"The Mellere was a ſtrong *carl* for the nonys."

"The true ſpelling," ſays a learned critick, "is *karl* in all the Scythian dialects, in which it denotes a *man*, or *warriour*,

Would ſafe depart, for all his ſubtile ſleight;
He choſe an halter from among the reſt,
And with it hong himſelfe, unbid, unbleſt.
But death he could not worke himſelfe thereby;
For thouſand times he ſo himſelfe had dreſt,
Yet nathëleſſe it could not doe him die,
Till he ſhould die his laſt, that is, eternally.

The primitive is *car—kar*, ſtrong.—As this word was commonly uſed to ſignify *ruſticks*, the Engliſh from it formed *churl, churliſh*." See *Two Ancient Scottiſh Poems*, &c. with Notes by John Callander, Eſq. 8vo. 1782, p. 20. TODD.

LIV. 5. ——————— unbid,] *Without ſaying his prayers.* See F. Q. i. i. 30, i. x. 3, vi. v. 35. Chaucer uſes *bede*, to pray. Thus *Beads-men* are *prayer-men*. Anglo-Sax. *Biddan*, orare. In Popiſh countries they ſay their prayers, numbering their beads. See *Rom. R.* 7372.

" A paire of *bedis* eke ſhe bere
" Upon a lace all of white threde,
" On which that ſhe her *bedis bede*." UPTON.

An ingenious friend is of opinion, that *unbid* here means *without being called*. See the fifth verſe of the forty firſt ſtanza. CHURCH.

LIV. 8. *Yet nathëleſſe* &c.] The poet finely intimates that Deſpair, ſo long as this ſtate of trial ſhall laſt, will ſtill continue to tempt men to deſtroy themſelves: But the time will come when Deſpair, with reſpect to his deſire or power of hurting good men, ſhall be no more. CHURCH.

CANTO X.

Her faithfull Knight faire Una brings
To Houſe of Holineſſe;
Where he is taught repentaunce, and
The way to hevenly bleſſe.

I.

WHAT man is he, that boaſts of fleſhly might
And vaine aſſurance of mortality,
Which, all ſo ſoone as it doth come to fight
Againſt ſpirituall foes, yields by and by,
Or from the fielde moſt cowardly doth fly!
Ne let the man aſcribe it to his ſkill,
That thorough grace hath gained victory:
If any ſtrength we have, it is to ill;
But all the good is Gods, both power and eke will.

II.

By that which lately hapned, Una ſaw
That this her Knight was feeble, and too faint;
And all his ſinewes woxen weake and raw,

I. 1. *What man is he*, &c.] How fooliſh is that man, who boaſts &c. CHURCH.

" Curſed be the man that truſteth in man, and maketh fleſh his arm," *Jer.* xvii. 5. UPTON.

I. 9. *But all the good is Gods*, &c.] " For it is God which worketh in you, both to will and to do, of his good pleaſure," *Philipp.* ii. 13. CHURCH.

Through long enpriſonment, and hard conſtraint,
Which he endured in his late reſtraint,
That yet he was unfitt for bloody fight.
Therefore to cheriſh him with diets daint,
She caſt to bring him, where he chearen might,
Till he recovered had his late decayed plight.

III.

There was an auncient Houſe not far away,
Renowmd throughout the world for ſacred lore
And pure unſpotted life: ſo well, they ſay,
It governd was, and guided evermore,
Through wiſedome of a Matrone grave and hore;

II. 7. *Therefore to cheriſh him with* diets daint,
She caſt to bring him, where he chearen might,] "Where he *chearen might*," i. e. where he *might be cheared*. Our Knight is brought to the Houſe of Holineſs to be cured of his weakneſſes and diſeaſes: for ſin is the diſeaſe of the ſoul: and as the body is to be cured by its proper phyſick, ſo the moral defects and diſeaſes of the mind are to be cured by mental phyſick; and the ſoul is to be reſtored by the grace of God. This *auncient Houſe* is the Οἶκος πνευματικὸς, *the ſpiritual houſe*, mentioned in 1 *Peter* ii. 5. And theſe *dainty diets* are in Plato called, ἱστάσεις λόγων καλῶν, which Cicero tranſlates, *epulæ ſermonum bonorum*. Xenophon too mentions theſe *dainty diets*, Διαίτη τὴν ψυχὴν ἱπάδουσα. ΑΠΟΜ. βιβ. ά. κεφ. γ'. UPTON.

In the old Morality of *Every-Man* a ſpiritual habitation is mentioned. *Every-man* inquires of *Knowledge*,

"Where dwelleth that holy man Confeſſion?"

And the anſwer is,

"In the *Hous of Salvacyon;*
"We ſhall fynde hym in that place,
"That ſhall us *comfort* by Goddes grace." TODD.

Whoſe onely ioy was to relieve the needes
Of wretched ſoules, and helpe the helpeleſſe pore:
All night ſhe ſpent in bidding of her bedes,
And all the day in doing good and godly deedes.

IV.

Dame Cælia men did her call, as thought
From heaven to come, or thether to ariſe;
The mother of three Daughters, well upbrought
In goodly thewes, and godly exerciſe:
The eldeſt two, moſt ſober, chaſt, and wiſe,
Fidelia and Speranza, Virgins were;
Though ſpouſd, yet wanting wedlocks ſolemnize;
But faire Chariſſa to a lovely fere
Was lincked, and by him had many pledges dere.

V.

Arrived there, the dore they find faſt lockt;

IV. 8. ——— *to a lovely* fere] *Fere* is here employed for *huſband*, as in Chaucer it is uſed for *wife*. See *Tr. and Cr.* B. iv. 791. edit. Urr.

——— " we ſhall ben *yfere*
" As Orpheus and Eurydice his FERE:"

In the former of which lines *yfere* is the ſame as *in fere*, i. e. in company, *fere* generally ſignifying a *companion*. See alſo the note on *yfere*, F. Q. i. ix. 1. TODD.

IV. 9. ——— pledges dere.] *Children*. A Latiniſm, as Mr. Upton has obſerved; *pignora chara*. Thus alſo Milton, *Lycid.* v. 107.

" Ah! who hath reft (quoth he) my *deareſt pledge*?"

TODD.

For it was warely watched night and day,
For feare of many foes; but, when they knockt,
The porter opened unto them ſtreight way.
He was an aged ſyre, all hory gray,
With lookes full lowly caſt, and gate full flow,
Wont on a ſtaffe his feeble ſteps to ſtay,
Hight Humiltá. They paſſe in, ſtouping low;
For ſtreight and narrow was the way which he did ſhow.

VI.

Each goodly thing is hardeſt to begin;
But, entred in, a ſpatious court they ſee,
Both plaine and pleaſaunt to be walked in;
Where them does meete a francklin faire and free,

V. 4. *The porter opened* &c.] It may be curious to obſerve how particular our old poets are in deſcribing theſe allegorical officers. Here *Humility* is the porter. See F. Q. i. iv. 6, where another is minutely painted. Thus Chaucer deſcribes *Idleneſs* as the portreſs of the garden of Mirth, *Kn. Tale*, v. 1942. In Hawes's *Graunde Amoure*, edit. 1554, *Curteſy* is the portreſs of the tower of Muſick, ſign. I. iii. b. *Stedfaſtneſs* is the porter of the tower of Chivalry, ſign. O. ii. And others are deſcribed in the ſame work. Milton and Fletcher appoint *Sin* the portreſs of hell-gate, *Par. Loſt*, B. ii. 746, where ſee my note. Browne finely paints *Remembrance* as the ſame officer at the door of the Houſe of Repentance, *Brit. Paſt.* B. i. p. 67. edit. 1616. "*Remembrance* ſate as portreſſe of this gate." TODD.

V. 9. *For ſtreight and narrow* &c.] Here, and in the tenth ſtanza, he alludes to *Matt.* vii. 14. "Narrow is the way which leadeth unto life, and few there be that find it." CHURCH.

VI. 4. ——— *a* francklin *faire and free,*] A *francklin* is a perſon of ſome diſtinction in our ancient hiſtory. He

From tyrans rage and ever-dying dread,
Haſt wandred through the world now long a day,
Yett ceaſſeſt not thy weary ſoles to lead;
What grace hath thee now hether brought this way?
Or doen thy feeble feet unweeting hether ſtray?

X.

"Straunge thing it is an errant Knight to ſee
Here in this place; or any other wight,
That hether turnes his ſteps: So few there hee,
That choſe the narrow path, or ſeeke the right!
All keepe the broad high way, and take delight
With many rather for to goe aſtray,
And be partakers of their evill plight,
Then with a few to walke the righteſt way:
O! fooliſh men, why haſt ye to your own decay?"

XI.

"Thy ſelfe to ſee, and tyred limbes to reſt,
O Matrone ſage," quoth ſhe, "I hether came;
And this good Knight his way with me addreſt,
Ledd with thy prayſes, and broad-blazed fame,
That up to heven is blowne." The auncient Dame
Him goodly greeted in her modeſt guyſe,
And enterteynd them both, as beſt became,

With all the courtſies that ſhe could devyſe,
Ne wanted ought to ſhew her bounteous or wiſe.

XII.

Thus as they gan of ſondrie thinges deviſe,
Loe! two moſt goodly Virgins came in place,
Ylinked arme in arme, in lovely wiſe;
With countenance demure, and modeſt grace,
They numbred even ſteps and equall pace:
Of which the eldeſt, that Fidelia hight,

XII. 4. *With* countenance demure, *and modeſt grace,*
They numbred even ſteps *and equall pace:*] From this intereſting and moſt elegant painting Milton drew his penſive nun; and the copy equals the original. See *Il. Penſ.* ver. 32.

" Come, penſive Nun, devout and pure,
" Sober, ſtedfaſt, and *demure* —
" Come, but keep thy wonted ſtate,
" With *even ſtep*, and muſing gait."

I have ſhown in a note on *demure* in this paſſage of Milton, that it was an epithet of reſpect often given, by our ancient poets, to the ladies. Spenſer's entire expreſſion, I may add, occurs in *The Maydens Croſſe Rewe*, impr. by R. Wyer. Sign. A. ij. b.

" Haue gentyll chere and *countenaunce demure,*
" Haue good remorſe &c." TODD.

XII. 6. *Fidelia*] *Faith,* here introduced as a perſon, is what divines call juſtifying or ſaving faith, and, according to the apoſtle, *the ſubſtance of things hoped for, the evidence of things not ſeen:* 'tis the aſſured expectation of things hoped for: and conſequently ſhe is the elder ſiſter of *Hope*. *She no whitt did chaunge her conſtant mood*; for the profeſſion of faith is to be *without wavering*, Heb. x. 23. Her face is glorified: *Like ſunny beams threw from her cryſtal face:* i. e. She threw from her face beams reſembling the beams of the ſun. Her radiated head is a type of her divinity, and ſhews her to be not a credulous and earthly, but a heavenly and Chriſtian, faith. The cup ſhe holds in her right hand is of pure gold, not deceitful as the cup of Dueſſa or Circe; 'tis the ſacramental cup. See I *John* v. 6, and *John* xix. 34. The primitive Chriſtians

Like ſunny beames threw from her chriſtall face
That could have dazd the raſh beholders ſight,
And round about her head did ſhine like hevens light.

XIII.

She was araied all in lilly white,
And in her right hand bore a cup of gold,
With wine and water fild up to the hight,
In which a ſerpent did himſelfe enfold,
That horrour made to all that did behold;

mixed *water and wine* in their Sacrament. *In which a ſerpent did himſelf enfold:* Macrobius ſays the ſerpent is an emblem of health, *Sat.* i. 20. He renews himſelf, and grows young again by ſtripping off his old ſkin or ſlough: he is therefore the typical mark of Æſculapius and the phyſicians. So the ſerpent *lifted up* in the wilderneſs, was the type of the great phyſician of ſouls *lifted up* on the croſs, *John* iii. 14. In her left hand Faith holds the New Teſtament; what is ſaid of that Book, is taken from what St. Peter ſays of St. Paul's Epiſtles, *In which are ſome things hard to be underſtood.* Faith is *araid all in lilly white:* In Scripture, *white raiments* are the raiments of angels and of the ſaints in heaven. So too the poets dreſs Faith. See Hor. L. i. Od. 35, and Arioſto, *Orl. Fur.* C. xxi. 1.

UPTON.

XII. 7. *Like ſunny beames* &c.] An alluſion to the glory of Moſes's face: "Behold, the ſkin of his face *ſhone;* and *they were afraid* to come nigh him," *Exod.* xxxiv. 30. TODD.

XII. 8. That *could have daz'd*] That *which* could have dazed. *That*, put for *that which*, occurs in other places, and may miſlead a reader not acquainted with Spenſer's manner. See F. Q. i. xi. 27, iv. i. 29. He ſhould not have omitted *which* in the laſt line of the ſtanza before us, "And *which* round about &c." This was a common fault of his age; and our liturgy affords a ſimilar inſtance of it: "To do always *that* is righteous in thy ſight." T. WARTON.

But ſhe no whitt did chaunge her conſtant mood:
And in her other hand ſhe faſt did hold
A Booke, that was both ſignd and ſeald with blood;
Wherein darke things were writt, hard to be underſtood.

XIV.

Her younger ſiſter, that Speranza hight,
Was clad in blew, that her beſeemed well;
Not all ſo chearefull ſeemed ſhe of ſight,
As was her ſiſter; whether dread did dwell

XIII. 6. *But ſhe no whitt did chaunge her* conſtant mood:] It is probable that Milton had this paſſage in mind, when he made the Elder Brother in *Comus* expreſs too noble an opinion of his Siſter to ſuppoſe

—— " that the ſingle want of light and noiſe
" Could ſtir the *conſtant mood* of her calm thoughts."

TODD.

XIV. 1. *Speranza*] Chriſtian hope is a firm expectation of the promiſes of God; and, as Hope is in expectation and not in poſſeſſion, ſhe does not ſeem altogether as cheerful as her ſiſter, becauſe hope is attended with ſome mixture of fear; and 'tis in another world that hope is ſwallowed up in certainty. This hope is diſtinguiſhed from worldly hope as having its ſure foundation in God, who is truth: hence ſhe is *clad in blue:* See Chaucer's *Court of Love*, v. 246.

" Lo yondir folke, quoth ſhe, that knele *in blew*,
" They weare the *colour* ay and evir ſhal,
" In ſigne they were and evir wil be true,
" Withoutin chaunge."

We are to " lay hold upon the hope ſet before us, which hope we have as an *anchor* of the ſoul, both ſure and ſtedfaſt," *Heb.* vi. 19. So here her picture is drawn with an *anchor* in her hand. 'Tis a *ſilver* anchor, refined from the droſs of this world. " He that hath *this hope* in him *purifieth* himſelf as he is pure," I *John* iii. 3. UPTON.

Or anguiſh in her hart, is hard to tell:
Upon her arme a ſilver anchor lay,
Whereon ſhe leaned ever, as befell;
And ever up to heven, as ſhe did pray,
Her ſtedfaſt eyes were bent, ne ſwarved other way.

XV.

They, ſeeing Una, towardes her gan wend,
Who them encounters with like courteſee;
Many kind ſpeeches they betweene them ſpend,
And greatly ioy each other for to ſee:
Then to the Knight with ſhamefaſt modeſtie
They turne themſelves, at Unaes meeke requeſt,
And him ſalute with well beſeeming glee;
Who faire them quites, as him beſeemed beſt,
And goodly gan diſcourſe of many a noble geſt.

XVI.

Then Una thus; "But ſhe, your ſiſter deare,
The deare Chariſſa, where is ſhe become?

XV. 9. ——— *many a noble* geſt.] *Action*, or *Adventure*. Chaucer thus employs the word. It is uſually applied to the exploits of chivalry: "Cy finiſt l'hyſtoire des faictzs, *geſtes*, &c. du noble et vaillant Cheualier aux armes Doree." In the ancient vocabulary, Prompt. Parv. it is thus explained, "*Geeſt* or *Romawnce*, *Geſtio*." See Gloſſ. Tyrwhitt's Chaucer. TODD.

XVI. 2. *The deare Chariſſa*, where is ſhe become?] The expreſſion, *Where is ſhe become?* means, where is ſhe, and what is become of her? So, in the *hiſt. of Prince Arthur*, Part ii. C. 14. "Ah! thou falſe traitereſſe, *where is ſhe become?*" And Shakſpeare *K. Hen.* VI. P. 3. "But, madam, *where is* Warwick then *become?*" See alſo F. Q. iii. iv. 1. UPTON.

Or wants ſhe health, or buſie is elſwhere?"
"Ah! no," ſaid they, "but forth ſhe may not come;
For ſhe of late is lightned of her wombe,
And hath encreaſt the world with one ſonne more,
That her to ſee ſhould be but troubleſome."
"Indeed," quoth ſhe, "that ſhould her trouble ſore;
But thankt be God, and her encreaſe ſo evermore!"

XVII.

Then ſaid the aged Cælia; "Deare dame,
And you, good Sir, I wote that of youre toyle
And labors long, through which ye hether came,
Ye both forwearied be: therefore a whyle
I read you reſt, and to your bowres recoyle."
Then called ſhe a groome, that forth him ledd
Into a goodly lodge, and gan deſpoile
Of puiſſant armes, and laid in eaſie bedd:
His name was meeke Obedience rightfully aredd.

XVIII.

Now when their wearie limbes with kindly reſt,
And bodies were refreſht with dew repaſt,

XVII. 5. *I* read *you reſt, and to your bowres* recoyle.] I *adviſe* you to repoſe yourſelves, and *retire* to your chambers. He uſes *read* for *adviſe*, F. Q. ii. viii. 12.

"Abandon ſoon, I *read*, the caytive ſpoile —"

Recoyle, Fr. reculer, *retire*. CHURCH.

Fayre Una gan Fidelia fayre requeſt,
To have her Knight into her Schoolehous plaſte,
That of her heavenly learning he might taſte,
And heare the wiſedom of her wordes divine.
She graunted; and that Knight ſo much agraſte,
That ſhe him taught celeſtiall diſcipline,
And opened his dull eyes, that light mote in them ſhine.

XIX.

And that her ſacred Booke, with blood ywritt,
That none could reade except ſhe did them teach,
She unto him diſcloſed every whitt;
And heavenly documents thereout did preach,
That weaker witt of man could never reach;
Of God; of Grace; of Iuſtice; of Free-will;
That wonder was to heare her goodly ſpeach:
For ſhe was hable with her wordes to kill,
And rayſe againe to life the hart that ſhe did thrill.

XVIII. 7. ——— *ſo much* agraſte,] *Shewed him ſo much grace and favour.* Ital. aggratiare. UPTON.

XVIII. 9. *And opened his dull eyes,* &c.] An alluſion to *Epheſ.* i. 18. "The eyes of your underſtanding being enlightened." TODD.

XIX. 1. *And that her ſacred Booke,* with blood *ywrit,*] Becauſe ratified with the blood of Chriſt, typified by the ſprinkling of the blood and by the ſacrifices in the old law. See *Heb.* ix. 20. Preſently after, *For ſhe was hable with her wordes to kill.* See II *Corinth.* iii. 6. "The letter *killeth,* but the ſpirit giveth *life.*" UPTON.

XX.

And, when ſhe liſt poure out her larger ſpright,
She would commaund the haſty ſunne to ſtay,
Or backward turne his courſe from hevens hight:
Sometimes great hoſtes of men ſhe could diſmay;
Dry-ſhod to paſſe ſhe parts the flouds in tway;
And eke huge mountaines from their native ſeat
She would commaund themſelves to beare away,
And throw in raging ſea with roaring threat:
Almightie God her gave ſuch powre and puiſſaunce great.

XXI.

The faithfull Knight now grew in little ſpace,
By hearing her, and by her ſiſters lore,
To ſuch perfection of all hevenly grace,
That wretched world he gan for to abhore,
And mortall life gan loath as thing forlore,
Greevd with remembrance of his wicked wayes,

XX. 2. *She would commaund the haſty ſunne to ſtay,*
Or backward turne his courſe &c.] See *Joſh.* x. 12, II *Kings* xx. 10. CHURCH.

XX. 4. *Sometimes great hoſtes of men* &c.] See Gideon's victory, *Judges* vii. CHURCH.

XX. 5. *Dry-ſhod* &c.] This fine line is wanting in the firſt and ſecond editions, no doubt through the careleſſneſs of the printer. It is firſt found in the folio of 1609. It alludes to the Paſſage of the Iſraelites through the Red Sea. CHURCH.

XX. 6. *And eke* &c.] See *Matt.* xxi. 21. CHURCH.

And prickt with anguiſh of his ſinnes ſo ſore,
That he deſirde to end his wretched dayes:
So much the dart of ſinfull guilt the ſoule diſ-
mayes!

XXII.

But wiſe Speranza gave him comfort ſweet,
And taught him how to take aſſured hold
Upon her ſilver anchor, as was meet;
Els has his ſinnes ſo great and manifold
Made him forget all that Fidelia told.
In this diſtreſſed doubtfull agony,
When him his deareſt Una did behold
Diſdeining life, deſiring leave to dye,
She found her ſelfe aſſayld with great perplexity;

XXIII.

And came to Cælia to declare her ſmart;
Who well acquainted with that commune
plight,
Which ſinfull horror workes in wounded hart,
Her wiſely comforted all that ſhe might,
With goodly counſell and adviſement right;
And ſtreightway ſent with carefull diligence,
To fetch a leach, the which had great inſight
In that diſeaſe of grieved conſcience,
And well could cure the ſame; his name was
Patience.

XXIV.

Who, comming to that ſowle-diſeaſed Knight,
Could hardly him intreat to tell his grief;

Which knowne, and all, that noyd his heavie ſpright,
Well ſearcht, eftſoones he gan apply relief
Of ſalves and med'cines, which had paſſing prief;
And thereto added wordes of wondrous might:
By which to eaſe he him recured brief,
And much aswag'd the paſſion of his plight,
That he his paine endur'd, as ſeeming now more light.

XXV.

But yet the cauſe and root of all his ill,
Inward corruption and infected ſin,
Not purg'd nor heald, behind remained ſtill,
And feſtring ſore did ranckle yett within,
Cloſe creeping twixt the marow and the ſkin:
Which to extirpe, he laid him privily
Downe in a darkſome lowly place far in,
Whereas he meant his córroſives to apply,
And with ſtreight diet tame his ſtubborne malady.

XXIV. 5. ———— paſſing *prief;*] So, in ſt. 31, *paſſing* price," *ſurpaſſing, extraordinary.* So Chaucer, p. 120. ed. Urr.

" I warne you well he is a *paſſing* man."

So Shakſpeare, in *Othello:*

" She ſwore in faith 'twas ſtrange, 'twas *paſſing* ſtrange."

Milton too, *Par. Loſt*, B. xi. 717.

———— " where *paſſing* fair
" Allur'd them." CHURCH.

XXV. 6. *Which to* extirpe,] *Extirpate*, Lat. *extirpare.* He ſpells it near the French idiom, *extirper.* UPTON.

XXV. 8. *Whereas he meant* his córroſives to *apply*,] This

XXVI.

In aſhes and ſackcloth he did array
His daintie corſe, proud humors to abate;
And dieted with faſting every day,
The ſwelling of his woundes to mitigate;
And made him pray both earely and eke late:
And ever, as ſuperfluous fleſh did rott,
Amendment readie ſtill at hand did wayt,
To pluck it out with pincers fyrie whott,
That ſoone in him was lefte no one corrupted iott.

XXVII.

And bitter Penaunce, with an yron whip,
Was wont him once to diſple every day:

is the reading of Spenſer's own editions. Mr. Church ſuppoſes that Spenſer gave,

"Whereas he meant *corróſives to* apply;"

and that *his* crept in, by a ſlip of the printer's eye, from the line following; unleſs the poet wrote, which he hardly believes, *cor'ſives*, as in F. Q. iv. ix. 14. But *corroſives* is here to be pronounced haſtily, (as *innocent* frequently is in this poem, being uſed only as a diſyllable,) and with the accent on the firſt ſyllable, as Drayton accents it in his *Shepheards Garland*, edit. 1593, p. 6.

"Ay me! conſuming *córoſives* they be."

See the note alſo on *cor'ſives*, F. Q. iv. ix. 14. TODD.

XXVII. 2. ——————— *to* diſple *every day:*] By to *diſple*, that is, to *diſciple* or *diſcipline*, were formerly ſignified the penitentiary whippings, practiſed among the monks; ſo that it is here applied with the greateſt propriety. In Fox's *Book of Martyrs* there is an old wood-cut, in which the whipping of an heretick is repreſented; with this title, "*The* DISPLING *of John Whitelock.*" DISPLING *friers* was a common expreſſion, as it is found in *A Worlde of Wonders*, 1608. p. 175. Milton uſes it with alluſion to the ſame ſenſe. "'Tis only the merry frier in Chaucer can *diſple* them," *Of Ref.* is

And ſharp Remorſe his hart did prick and nip,
That drops of blood thence like a well did play:
And ſad Repentance uſed to embay
His body in ſalt water ſmarting ſore,
The filthy blottes of ſin to waſh away.
So in ſhort ſpace they did to health reſtore
The Man that would not live, but erſt lay at deathes dore.

Eng. Birch's edit. vol. i. p. 13. *Diſciplina,* in the Spaniſh language, ſignifies the ſcourge which was uſed by penitents for theſe very purpoſes of religious flagellation. T. WARTON.

XXVII. 6. *His body in ſalt water ſmarting ſore,*] I have here admitted into the context the reading of the 2d edition and folio of 1609; which ſeems to me Spenſer's own correction. The alluſion is to the expiatory abluſions. See *Pſal.* li. 2, *Iſa.* i. 16. We have here introduced, as three different perſons, *Penance, Remorſe,* and *Repentance.* There is a diſtinction made in the church between *penance* and *repentance:* the former is ſorrow and contrition for ſins; the latter, a thorough hatred of them, and a change of mind. But I am apt to think that our poet, in his deſcription of this Houſe of Holineſs, had likewiſe a view to that beautiful picture of Cebes, where ΕΥΔΑΙΜΟΝΩΝ ΟΙΚΗΤΗΡΙΟΝ, *the Houſe of the Bleſſed,* might add to his image of this Houſe of Holineſs: Dame Cælia anſwers exactly in deſcription to *Erudition,* truly ſo called, καθιστηκυῖα τὸ πρόσωπον, μέση δὲ κ᾽ κεκριμένη ἤδη τῇ ἡλικίᾳ. *Penaunce* is the picture of Τιμωρία, ἡ τὴν μάστιγα ἔχουσα. *Remorſe* is Ἀδυμία. *Repentance,* Μετάνοια. UPTON.

I muſt here again notice the old Morality of *Every-man;* for *Confeſſion* (after *Every-man* has been introduced by *Knowledge* to the *Houſe of Salvation*) appoints *Every-man* penance; who anſwers;

" Knowlege, gyve me the ſcourge of penaunce,
" My fleſhe therwith ſhall gyve acqueyntaunce, &c."

And preſently adds,

" Now of penaunce I wyll wade the water clere —"

He then is adviſed to put on the garment of *Contrition;* and *Good-deedes,* his ſupporter, encourages his hope of mercy. Spenſer's firſt edition reads, " *His blamefull body in ſalt water ſore;*"

XXVIII.

In which his torment often was ſo great,
That, like a lyon, he would cry and rore;
And rend his fleſh; and his owne ſynewes eat.
His owne deare Una, hearing evermore
His ruefull ſhriekes and gronings, often tore
Her guiltleſſe garments and her golden heare,
For pitty of his payne and anguiſh ſore:
Yet all with patience wiſely ſhe did beare;
For well ſhe wiſt his cryme could els be never cleare.

XXIX.

Whom, thus recover'd by wiſe Patience
And trew Repentaunce, they to Una brought;
Who, ioyous of his cured conſcience,
Him dearely kiſt, and fayrely eke beſought
Himſelfe to chearish, and conſuming thought
To put away out of his carefull breſt.
By this Chariſſa, late in child-bed brought,

ch is followed by Mr. Church and others. Tonſon's edi-
ı of 1758 admits the alteration. TODD.

XXIX. 7. *Chariſſa,*] 'Tis finely imagined by Spenſer to bring his Chriſtian hero at laſt to *Charity:* for Chriſtian charity is the completion of all Chriſtian graces; "the end of the commandment is charity." See 1 *Cor.* xiii. *Charity* is arrayed in yellow robes; ſhe is a married matron: and ſo the God of marriage was dreſt, Ovid, *Met.* x. i. She has on her head a crown of gold, *a crown of glory that fadeth not away,* I *Peter* v. 4. Gold is a mettle that is pure and never corrupts; emblematically ſhewing that *Charity* remains for ever: Her ſiſters will die; *Faith* will be loſt in viſion; *Hope* in enjoyment: but *Charity* will continue for ever. UPTON.

Was woxen ſtrong, and left her fruitfull neſt:
To her fayre Una brought this unacquainted gueſt.

XXX.

She was a woman in her freſheſt age,
Of wondrous beauty, and of bounty rare,
With goodly grace and comely perſonage,
That was on earth not eaſie to compare;
Full of great love; but Cupids wanton ſnare
As hell ſhe hated; chaſte in worke and will;
Her necke and breſts were ever open bare,
That ay thereof her babes might ſucke their fill;
The reſt was all in yellow robes arayed ſtill.

XXXI.

A multitude of babes about her hong,
Playing their ſportes, that ioyd her to behold;
Whom ſtill ſhe fed, whiles they were weake and young,
But thruſt them forth ſtill as they wexed old:
And on her head ſhe wore a tyre of gold,
Adornd with gemmes and owches wondrous fayre,

XXXI. 6. *Adornd with gemmes and* owches] *Owches* here ſeem intended for *jewels*. See alſo F. Q. i. ii. 13, iii. iv. 23. In *Exod.* xxviii. 11. "*Owches* of gold," ſignify the collets in which the precious ſtones were to be placed. Barret, in his *Dict.* 1580, under the word *jewell*, calls the *ouch* "a collar that women vſed about their neckes;" and again, under the word *ouch*, terms it "a carcanet, or OUCH *to hang about a gentlewomans necke.*" TODD.

Whoſe paſſing price uneath was to be told:
And by her ſyde there ſate a gentle payre
Of turtle doves, ſhe ſitting in an yvory chayre.

XXXII.

The Knight and Una entring fayre her greet,
And bid her ioy of that her happy brood;
Who them requites with court'ſies ſeeming meet,
And entertaynes with friendly chearefull mood.
Then Una her beſought, to be ſo good
As in her vertuous rules to ſchoole her Knight,
Now after all his torment well withſtood
In that ſad Houſe of Penaunce, where his ſpright
Had paſt the paines of hell and long-enduring night.

XXXIII.

She was right ioyous of her iuſt requeſt;
And, taking by the hand that Faeries ſonne,
Gan him inſtruct in everie good beheſt,
Of Love; and Righteouſnes; and Well to donne;

XXXII. 9. *Had* paſt] I ſhould ſuppoſe *paſt* is here uſed for *ſuffered*. Lat. *paſſus*. CHURCH.

XXXIII. 4. ——— *And Well to donne;*] That is, and of Well doing. Καὶ τὸ καλῶς ποιεῖν. A. S. ᵹon, *facere*. So Chaucer, in the *Knight's Tale*, 995. "*To don* obſequies, as tho was the giſe." UPTON.

And Wrath and Hatred warëly to ſhonne,
That drew on men Gods hatred and his wrath,
And many ſoules in dolours had fordonne:
In which when him ſhe well inſtructed hath,
From thence to heaven ſhe teacheth him the ready path.

XXXIV.

Wherein his weaker wandring ſteps to guyde,
An auncient Matrone ſhe to her does call,
Whoſe ſober lookes her wiſedome well deſcryde;
Her name was Mercy; well knowne over all
To be both gratious and eke liberall:
To whom the carefull charge of him ſhe gave,
To leade aright, that he ſhould never fall
In all his waies through this wide worldës wave;
That Mercy in the end his righteous ſoule might ſave.

XXXV.

The godly Matrone by the hand him beares
Forth from her preſence, by a narrow way,
Scattred with buſhy thornes and ragged breares,
Which ſtill before him ſhe remov'd away,
That nothing might his ready paſſage ſtay:
And ever when his feet encombred were,

XXXIV. 4. ——— *Mercy;* &c.] Alluding to *Pſal.* cxlv. 9. CHURCH.

Or gan to ſhrinke, or from the right to ſtray,
She held him faſt, and firmely did upbeare;
As carefull nourſe her child from falling oft does reare.

XXXVI.

Eftſoones unto an holy Hoſpitall,
That was foreby the way, ſhe did him bring;
In which Seven Bead-men, that had vowed all
Their life to ſervice of high heavens King,
Did ſpend their daies in doing godly thing:
Their gates to all were open evermore,
That by the wearie way were traveiling;
And one ſate wayting ever them before,
To call in commers-by, that needy were and pore.

XXXVII.

The Firſt of them, that eldeſt was and beſt,

XXXVI. 3. *In which Seven Bead-men,* &c.] 'Tis no ſmall elegance in our poet thus maſterly to contraſt and oppoſe his images. The Knight was carried by Dueſſa to the Houſe of Pride, where he ſaw and luckily avoided the Seven deadly Sins: he is now brought by Una to Dame Cælia, where he is diſciplined in ſacred lore, and brought to a holy Hoſpital to be inured to Charity, which is reduced by the ſchoolmen to ſeven heads: *viz.*

i. To entertain thoſe in diſtreſs.
ii. To feed the hungry, and to give drink to the thirſty.
iii. To cloath the naked.
iv. To relieve priſoners and redeem captives.
v. To comfort the ſick.
vi. To bury the dead.
vii. To provide for the widow and orphan. UPTON.

XXXVII. 1. ——————— beſt,] *Firſt in precedence.* So it is explained in the ſecond line of ſt. 44. CHURCH.

Of all the houſe had charge and governement,
As guardian and ſteward of the reſt:
His office was to give entertainemẽt
And lodging unto all that came and went;
Not unto ſuch as could him feaſt againe,
And double quite for that he on them ſpent;
But ſuch, as want of harbour did conſtraine:
Thoſe for Gods ſake his dewty was to entertaine.

XXXVIII.

The Second was as almner of the place:
His office was the hungry for to feed,
And thriſty give to drinke; a worke of grace:
He feard not once himſelfe to be in need,
Ne car'd to hoord for thoſe whom he did breede:
The grace of God he layd up ſtill in ſtore,
Which as a ſtocke he left unto his ſeede:
He had enough; what need him care for more?
And had he leſſe, yet ſome he would give to the pore.

XXXVIII. 3. *And* thriſty] *Thirſty*. Spenſer's own editions here again read *thriſty*, which ſome editions have altered to *thirſty*. See the note on *thriſty*, F. Q. i. v. 15. Our old writers uſed this orthography. Thus, in *The Proverbes of Lydgate*, impr. by Wynkyn de Worde, Sign. B. iij.

" Of Cerberus thynfernall tryble chayne,
" Nor of Tantalus honger nor *thruſtyneſſe*, &c."

See alſo the *Statutes of War*, &c. 1513, Sign. C. i. b. " Alſo that every man pay his *thryddes*, to his capitayne lorde and maiſter, of all maner wynnynge by warre;" where *thryddes* mean *thirds*. TODD.

XXXIX.

The Third had of their wardrobe cuſtody,
In which were not rich tyres, nor garments gay,
The plumes of pride, and winges of vanity,
But clothës meet to keep keene cold away,
And naked nature ſeemely to aray;
With which bare wretched wights he dayly clad,
The images of God in earthly clay;
And, if that no ſpare clothes to give he had,
His owne cote he would cut, and it diſtribute glad.

XL.

The Fourth appointed by his office was
Poore priſoners to relieve with gratious ayd,
And captives to redeeme with price of bras
From Turkes and Sarazins, which them had ſtayd;
And though they faulty were, yet well he wayd,
That God to us forgiveth every howre

XL. 5. *And though they faulty were*, &c.] That is, And though perhaps thoſe priſoners and captives might have been guilty of faults, and deſerving their captivity, *yet* he well conſidered, that God forgiveth us daily much more than that, which occaſioned their captivity. UPTON.

By this it ſhould ſeem, that thoſe, enſlaved by the Turks, were guilty of crimes, &c. But the poet would ſignify, by *they faulty were*, the priſoners firſt mentioned, who were deſervedly impriſoned on account of their crimes. T. WARTON.

Much more then that why they in bands were layd;
And He, that harrowd hell with heavie ſtowre,
The faulty ſoules from thence brought to his heavenly bowre.

XLI.

The Fift had charge ſick perſons to attend,
And comfort thoſe in point of death which lay;
For them moſt needeth comfort in the end,
When Sin, and Hell, and Death, doe moſt diſmay
The feeble ſoule departing hence away.
All is but loſt, that living we beſtow,
If not well ended at our dying day.
O man! have mind of that laſt bitter throw;
For as the tree does fall, ſo lyes it ever low.

XLII.

The Sixt had charge of them now being dead,

XL. 8. ——— *that* harrowd hell] *Subdued hell.* So Chaucer, *Mill. T.* 3512. edit. Tyrwhitt. "By Him that *harwed helle;*" harried, Sax. *harraſſed, ſubdued,* ſays Mr. Tyrwhitt; who adds, that "our anceſtors were very fond of a ſtory of Chriſt's exploits in his *Deſcenſus ad inferos,* which they called the *harrowing of helle.* They took it, with ſeveral others of the ſame ſtamp, from the goſpel of Nicodemus. Fabr. Cod. Apoc. N. T. There is a poem upon this ſubject in MS. Bodl. 1687.

'Hou Jeſu Criſt *herowed helle*
'Of harde geſtes ich wille telle?"

See Tyrwhitt's Chaucer, vol. 2. p. 430, 2d. edit. And thus alſo in the romance of *Syr Eglamoure:*

"He ſwore by Him that *harowed hell.*" TODD.

XLI. 9. *For as the tree* &c.] See *Eccleſ.* xi. 3. CHURCH.

In ſeemely ſort their corſes to engrave,
And deck with dainty flowres their brydall bed,
That to their heavenly Spouſe both ſweet and brave
They might appeare, when He their ſoules ſhall ſave.
The wondrous workmanſhip of Gods owne mould,
Whoſe face He made all beaſtes to feare, and gave
All in his hand, even dead we honour ſhould.
Ah, deareſt God, me graunt, I dead be not defould!

XLIII.

The Seventh, now after death and buriall done,
Had charge the tender orphans of the dead
And wydowes ayd, leaſt they ſhould be undone:
In face of iudgement he their right would plead,
Ne ought the powre of mighty men did dread

XLII. 2. ——————— *to* engrave,] To *put into the grave*, to bury. CHURCH.

XLII. 7. *Whoſe face he made all beaſtes to feare, and gave*
All in his *hand*,] That is, *into whoſe* hand he gave all. T. WARTON.
See *Pſal.* viii. 6, &c. CHURCH.

XLIII. 2. ——— *the tender orphans of the dead*
And wydowes ayd,] To aid the tender orphans and widows of the dead. CHURCH.

In their defence; nor would for gold or fee
Be wonne their rightfull cauſes downe to tread:
And, when they ſtood in moſt neceſſitee,
He did ſupply their want, and gave them ever free.

XLIV.

There when the Elfin Knight arrived was,
The firſt and chiefeſt of the Seven, whoſe care
Was gueſts to welcome, towardes him did pas;
Where ſeeing Mercie, that his ſteps upbare
And alwaies led, to her with reverence rare
He humbly louted in meeke lowlineſſe,
And ſeemely welcome for her did prepare:
For of their Order ſhe was Patroneſſe,
Albe Chariſſa were their chiefeſt Foundereſſe.

XLV.

There ſhe awhile him ſtayes, himſelfe to reſt,
That to the reſt more hable he might bee:
During which time, in every good beheſt,
And godly worke of Almes and Charitee,
Shee him inſtructed with great induſtree.
Shortly therein ſo perfect he became,
That, from the firſt unto the laſt degree,
His mortall life he learned had to frame
In holy righteouſneſſe, without rebuke or blame.

XLVI.

Thence forward by that painfull way they pas

Forth to an Hill, that was both ſteepe and hy;
On top whereof a ſacred Chappell was,
And eke a litle Hermitage thereby,
Wherein an aged holy man did lie,
That day and night ſaid his devotion,
Ne other worldly buſines did apply:
His name was Hevenly Contemplation;
Of God and goodnes was his meditation.

XLVII.

Great grace that old man to him given had;

XLVI. 2. —— *to an Hill, that was both ſteepe and hy;*] The reſidence aſſigned to Contemplation is often in woods or groves. See Milton's *Comus*, ver. 377. See alſo the next note on *Contemplation*. Milton, ſpeaking of the ſoul, finely ſays, that, "ſo oft as ſhe would retire out of the head from over the ſteaming vapours of the lower parts to *Divine Contemplation*, with *him* ſhe found the pureſt and quieteſt retreat, as being moſt remote from ſoil and diſturbance." Mr. Upton remarks that the reſidence of Contemplation on a hill, ſeems imaged from the Table of Cebes, in which Αληθὴς Παίδεια dwells on a ſteep rock, where Patience and Perſeverance ſtand ready, like Mercy here, to aſſiſt and encourage thoſe that mount the hill. TODD.

XLVI. 7. ———— *did* apply:] *Mind.* See F. Q. ii. vi. 5. "Her courſe for to *apply*." CHURCH.

XLVI. 8. ——— *Contemplation;*] Mr. Warton, in a note on Milton's *Il. Penſ.* ver. 52, ſays that Contemplation is firſt perſonified in Engliſh poetry by Spenſer. But it is perſonified by Sidney in his *Arcadia*, which is generally underſtood to have been written about 1580. See the 13th edit. p. 229. The verſes are called Aſclepiades:

"O ſweet woods, the delight of ſolitarineſs—
"*Contemplation* here holdeth *his* only ſeat;
"Bounded with no limits, borne with a wing of hope,
"Climes even unto the ſtars."

Contemplation is alſo a perſon in the old Morality of *Hycke-Scorner;* and, like Spenſer's old man whoſe "mind is full of ſpirituall repaſt," *thynkes on thoughtes that is full hevenly.* See Hawkins's Orig. of Eng. Drama, vol. i. p. 79. TODD.

For God he often ſaw from heavens hight:
All were his earthly eien both blunt and bad,
And through great age had loſt their kindly ſight,
Yet wondrous quick and perſaunt was his ſpright,
As eagles eie, that can behold the ſunne.
That Hill they ſcale with all their powre and might,
That his fraile thighes, nigh weary and fordonne,
Gan faile; but, by her helpe, the top at laſt he wonne.

XLVIII.

There they doe finde that godly aged Sire,
With ſnowy lockes adowne his ſhoulders ſhed;
As hoary froſt with ſpangles doth attire
The moſſy braunches of an oke halfe ded.
Each bone might through his body well be red,
And every ſinew ſeene, through his long faſt:
For nought he car'd his carcas long unfed;

XLVII. 9. ——— *by her helpe,*] That is, through Mercy. CHURCH.

XLVIII. 3. *As hoary froſt* &c.] This picturesque image of the ſnowy locks of this reverend perſon compared to a hoary froſt, which covers the head of an oak, Mr. Pope thinks was borrowed from Homer; where Hector is ſaid to march along, ſeeming a mountain capt with ſnow, ὄρεϊ πρόσωπι ἐοικώς. *Il.* ν. 754. In alluſion to the white plumes playing on his helmet, and to his perpetual epithet κορυθάιολος. UPTON.

His mind was full of ſpirituall repaſt,
And pyn'd his fleſh to keep his body low and chaſt.

XLIX.

Who, when theſe two approching he aſpide,
At their firſt preſence grew agrieved ſore,
That forſt him lay his hevenly thoughts aſide;
And had he not that Dame reſpected more,
Whom highly he did reverence and adore,
He would not once have moved for the Knight.
They him ſaluted, ſtanding far afore;
Who, well them greeting, humbly did requight,
And aſked, to what end they clomb that tedious hight?

L.

"What end," quoth ſhe, "ſhould cauſe us take ſuch paine,
But that ſame end, which every living wight
Should make his marke, high heaven to attaine?
Is not from hence the way, that leadeth right
To that moſt glorious Houſe, that gliſtreth bright
With burning ſtarres and everliving fire,

XLVIII. 9. *And pyn'd his fleſh to keep his body low and chaſt.*] See *Rom.* viii. 13, I *Cor.* ix. 27. UPTON.

XLIX. 4. ——————— more,] *Greatly.* See Introduct. F. Q. ii. ſt. 4. CHURCH.

Whereof the keies are to thy hand behight
By wiſe Fidelia? She doth thee require,
To ſhew it to this Knight, according his deſire."

LI.

"Thriſe happy man," ſaid then the Father grave,
"Whoſe ſtaggering ſteps thy ſteady hand doth lead,
And ſhewes the way his ſinfull ſoule to ſave!
Who better can the way to heaven aread
Then thou thyſelfe, that was both borne and bred
In hevenly throne, where thouſand angels ſhine?
Thou doeſt the praiers of the righteous ſead
Preſent before the Maieſty Divine,
And His avenging wrath to clemency incline.

LII.

"Yet, ſince thou bidſt, thy pleaſure ſhal be donne.

L. 7. *Whereof the keies are to thy hand behight*] Faith gives to Contemplation the keys, the ſymbol of power, which open the gates of heaven. There is an alluſion, not unlike, in Æſchylus, *Eumen.* v. 830. Καὶ κλῆδας ἴσθι δωμάτων μόνη σθένει. Minerva having the keys of heaven, ſhe alone, (*viz.* Wiſdom,) can give you entrance thither. UPTON.

Hence perhaps Milton's "*golden key*, that opes the palace of Eternity," *Com.* 13. TODD.

Ibid. ——————— behight] *Committed* or *entruſted*. See the note on *hight*, F. Q. i. iv. 6. TODD.

L. 9. ——————— according] *Granting*. Fr. accorder. CHURCH.

LI. 3. *And ſhewes the way*,] He ſhould have ſaid, "And *to which* it ſhewes the way." T. WARTON.

Then come, Thou man of earth, and ſee the way,
That never yet was ſeene of Faries ſonne;
That never leads the traveiler aſtray,
But, after labors long and ſad delay,
Brings them to ioyous reſt and endleſſe bliſs.
But firſt thou muſt a ſeaſon faſt and pray,
Till from her bands the ſpright affoiled is,
And have her ſtrength recur'd from fraile infirmitis."

LIII.

That done, he leads him to the higheſt Mount;
Such one, as that ſame mighty Man of God,

LII. 2. *Thou man of earth,*] The reader will not ſee the propriety of this addreſs, till he reads, ſt. 65, 66; for it does not ſignify an earthly-minded man, in the ſenſe of *Pſal.* x. 18, "that the *man of the earth* may no more oppreſſe;" but in the ſenſe of *Gen.* ix. 20. "And Noah began to be an *huſbandman.*" Heb. A *man of the earth.* Septuagint. Καὶ ἤρξατο Νῶε ἄνθρωπος ΓΕΩΡΓΟΣ γῆς. Where γεωργὸς ſeems to be a gloſs or interpretation. Hence the Knight's name, Γεωργὸς, *George.* The very ſame addreſs and alluſion you have in Milton; for, *Adam* ſignifying *a man of earth,* hence Eve very properly, ſpeaking to him, ſays; "Adam, *earth's* hallow'd *mould.*" UPTON.

LII. 6. Brings *them*] Both Spenſer's editions read "*Bring* them." But it ſhould be either "*Brings* him," the *traveller*; or we ſhould read, in the fourth line, *traveilers.* CHURCH.

LII. 8. ——— *the ſpright* affoiled *is,*] Is *abſolved.* Fr. *abſoudre.* Often thus uſed by our old poets. Thus in *Pierce the Ploughmans Crede,* edit. 1553. Sign. B. iij.

"My ſoule I ſette for thyn, to *aſoile* the clene."

And in the romance of *Robert the Devyll:*

"And for youre ſynnes euer youe muſte be ſorye,
"For as yet I will not *aſſoylle* you."

In Chaucer's *Prol. Cant. T.* 663, edit. Urr. "*Aſſoiling*" is uſed for *Abſolution.* TODD.

That blood-red billowes like a walled front
On either ſide diſparted with his rod,
Till that his army dry-foot through them yod,
Dwelt forty daies upon; where, writt in ſtone
With bloody letters by the hand of God,
The bitter doome of death and balefull mone
He did receive, whiles flaſhing fire about him ſhone:

LIV.

Or like that ſacred Hill, whoſe head full hie,
Adornd with fruitfull olives all arownd,
Is, as it were for endleſſe memory
Of that deare Lord who oft thereon was fownd,
For ever with a flowring girlond crownd:
Or like that pleaſaunt Mount, that is for ay
Through famous poets verſe each where renownd,
On which the thriſe three learned Ladies play
Their hevenly notes, and make full many a lovely lay.

LV.

From thence, far off he unto him did ſhew
A little path, that was both ſteepe and long,
Which to a goodly Citty led his vew;
Whoſe wals and towres were builded high and ſtrong

LIII. 3. ——— *blood-red billowes*] So he calls the waves of the Red Sea. JORTIN.

Of perle and precious ſtone, that earthly tong
Cannot deſcribe, nor wit of man can tell;
Too high a ditty for my ſimple ſong!
The Citty of the Greate King hight it well,
Wherein eternall peace and happineſſe doth dwell.

LVI.

As he thereon ſtood gazing, he might ſee
The bleſſed Angels to and fro deſcend
From higheſt heven in gladſome companee,
And with great ioy into that Citty wend,
As commonly as frend does with his frend.
Whereat he wondred much, and gan enquere,
What ſtately building durſt ſo high extend
Her lofty towres unto the ſtarry ſphere,
And what unknowen nation there empeopled were.

LVII.

"Faire Knight," quoth he, "Hieruſalem that is,
The New Hieruſalem, that God has built
For thoſe to dwell in, that are choſen his,
His choſen people purg'd from ſinful guilt
With pretious blood, which cruelly was ſpilt
On curſed tree, of that unſpotted Lam,

LVI. 2. *The bleſſed angels to and fro deſcend*] Alluding to Jacob's viſion, *Gen.* xxviii. 12. Compare Milton, *Par. Loſt*, B. iii. 501, &c. UPTON.

LVI. 5. *As* commonly] That is, in as loving and ſociable a manner. *Commonly* has here the ſame ſenſe as the Latin word *communiter*, that is, together, *jointly*. CHURCH.

That for the ſinnes of al the world was kilt:
Now are they Saints all in that Citty ſam,
More dear unto their God then younglings to their dam."

LVIII.

"Till now," ſaid then the Knight, "I weened well,
That great Cleopolis where I have beene,
In which that faireſt Fary Queene doth dwell,
The faireſt citty was that might be ſeene;
And that bright towre, all built of chriſtall clene,
Panthea, ſeemd the brighteſt thing that was:
But now by proofe all otherwiſe I weene;
For this great Citty that does far ſurpas,
And this bright Angels towre quite dims that towre of glas."

LIX.

"Moſt trew," then ſaid the holy aged man;
"Yet is Cleopolis, for earthly frame,
The faireſt peece that eie beholden can;
And well beſeemes all Knights of noble name,

LIX. 2. ———— *for earthly* frame,] Corrected by the edit. 1751, by Mr. Church, Mr. Upton, and Tonſon's edit. of 1758, from the Errata, ſubjoined to the firſt edition. Both Spenſer's editions however read *fame*, which the folios and the firſt edition of Hughes follow. Dr. Jortin, who examined only the later editions, propoſed to read *frame*. TODD.

LIX. 3. *The faireſt* peece] *Caſtle, building.* See F. Q. ii. xi. 14. "The ranſack of that *peece*." CHURCH.

That covett in th' immortall booke of fame
To be etérnized, that ſame to haunt,
And doen their ſervice to that ſoveraigne Dame,
That glory does to them for guerdon graunt:
For ſhe is hevenly borne, and heaven may iuſtly vaunt.

LX.

"And thou, faire ymp, ſprong out from Engliſh race,
How ever now accompted Elfins ſonne,
Well worthy doeſt thy ſervice for her grace,
To aide a Virgin deſolate fordonne.
But when thou famous victory haſt wonne,
And high emongſt all Knights haſt hong thy ſhield,
Thenceforth the ſuitt of earthly conqueſt ſhonne,
And waſh thy hands from guilt of bloody field:
For blood can nought but ſin, and wars but ſorrows, yield.

LXI.

"Then ſeek this path that I to thee preſáge,
Which after all to heaven ſhall thee ſend;

LX. 6. *And high emongſt all Knights haſt hong thy ſhield,*] That is, in ſome temple. So Godfrey, having compleated his conqueſt of Jeruſalem, hangs his arms up in the temple. Taſſo, C. xx. ſt. ult. UPTON.

LXI. 1. ——— *that I to thee* preſage,] *Point out with my hand.* The French ſo uſe *preſager.* Compare with the fourth line. CHURCH.

Then peaceably thy painefull pilgrimage
To yonder ſame Hieruſalem doe bend,
Where is for thee ordaind a bleſſed end:
For thou emongſt thoſe Saints, whom thou doeſt ſee,
Shall be a Saint, and thine owne Nations Frend
And Patrone: Thou *Saint George* ſhalt called bee,
Saint George of mery *Engländ*, the ſigne of victoree."

LXII.

" Unworthy wretch," quoth he, " of ſo great grace,
How dare I thinke ſuch glory to attaine!"
" Theſe, that have it attaynd, were in like cace,"

LXI. 9. ——— mery *England*,] That is, *pleaſant, delightful*, England. So Chaucer, p. 170. ed. Urr.

" That made hem in a *citie* to tarie,
" That ſtode full *mery* upon an havin ſide."

Stode full mery, that is, was pleaſantly ſituate. So Spenſer, in his *Prothalamion*:

" At length they all to *merry* London came,
" To *merry* London, &c." CHURCH.

Ibid. ——— *the* ſigne *of victoree*.] The *word*. So, in military language, the *counter-ſign* forms a part of the *watch-word* appointed for the day. See Shakſpeare, *Rich.* III.

" Our ancient *word of courage*, fair St. George,
" Inſpire us with the ſpleen of fiery dragons!"

See alſo Le Mauſolee, ou Les Tombeaux des Chevaliers du Noble Ordre de la Toiſon d' Or, Amſt. 1689, p. 48. " Le *cris de guerre* des Roys d' Angleterre: *Montjoye, Noſtre Dame, S. George*, à cauſe des BANNIERES de Noſtre Dame, & de Saint George." TODD.

Quoth he, " as wretched, and liv'd in like
paine."
" But deeds of armes muſt I at laſt be faine
And Ladies love to leave, ſo dearely bought?"
" What need of armes, where peace doth ay
remaine,"
Said he, " and battailes none are to be fought?
As for looſe loves, they'are vaine, and vaniſh
into nought."

LXIII.

" O let me not," quoth he, " then turne againe
Backe to the world, whoſe ioyes ſo fruitleſſe
are;
But let me here for aie in peace remaine,
Or ſtreightway on that laſt long voiage fare,
That nothing may my preſent hope empare."
" That may not be," ſaid he, " ne maiſt thou yitt
Forgoe that royal Maides bequeathed care,

LXII. 4. *Quoth he, as wretched*, &c.] This is the reading of the ſecond edition, which appears to be the poet's correction. in order to ſhow that Contemplation was now the ſpeaker. In every edition the alteration is adopted; except in that of Mr. Church, who reads with the firſt edition;

——— " were in like cace
" As wretched men, and lived &c." TODD.

LXII. 9. *As for looſe loves, they'are vaine*,] So the firſt edition reads; which Hughes's ſecond edition, the edition of 1751, Tonſon's of 1758, Mr. Church, and Mr. Upton, follow. Spenſer's ſecond edition, probably by an errour of the preſs, omits *they*, which the folios and Hughes's firſt edition have, however, adopted. Mr. Warton alſo, by not examining the firſt edition, has unjuſtly charged the poet with inaccuracy for not inſerting *they*. TODD.

Who did her cauſe into thy hand committ,
Till from her curſed foe thou have her freely
quitt."

LXIV.

"Then ſhall I ſoone," quoth he, "ſo God me
grace,
Abett that Virgins cauſe diſconſolate,
And ſhortly back returne unto this place,
To walke this way in Pilgrims poore eſtate.
But now aread, old Father, why of late
Didſt thou behight me borne of Engliſh blood,
Whom all a Faeries ſonne doen nominate?"
"That word ſhall I," ſaid he, "avouchen good,
Sith to thee is unknowne the cradle of thy brood.

LXV.

"For well I wote thou ſpringſt from ancient race

LXIV. 9. ——— *the* cradle *of thy brood.*] Thus again, F. Q. v. i. 5. "Even from the *cradle* of his infancy." And, in the *Hymne in Honour of Love*, "The wondrous *cradle* of thine infancy." Thus alſo G. Gaſcoigne to Lady Bridges:

"Lo thus was Bridges hurt
"In *cradel* of her kynd." T. WARTON.

LXV. 1. *For well I wote thou ſpringſt from ancient race*
Of Saxon kinges,] St. George, by the generality of writers, is ſuppoſed to be a Cappadocian; by ſome, a Cilician. The romance-writer of the Seven Champions of Chriſtendom makes him to be born of Engliſh parentage, and of the royal blood; his mother, a king's daughter; and his birthplace, Coventry; but that, as ſoon as born, he was miraculouſly conveyed away by an enchantreſs, called Kalyb: to which ſtory Spenſer alludes in this ſtanza. This ſame ſtory of changelings, he has likewiſe in F. Q. iii. iii. 26, ſpeaking of Arthegal. Shakſpeare likewiſe gives his poetical teſtimony to theſe vulgar tales. UPTON.

The popular ſuperſtition of the *night-tripping fairy*, who haunted women in child-bed, and exchanged children, is ſome-

Of Saxon kinges, that have with mightie hand,
And many bloody battailes fought in place,
High reard their royall throne in Britane land,
And vanquiſht them, unable to withſtand:
From thence a Faery thee unweeting reft,
There as thou ſlepſt in tender ſwadling band,
And her baſe Elfin brood there for thee left:
Such, men do chaungelings call, ſo chaung'd by Faeries theft.

LXVI.

" Thence ſhe thee brought into this Faery lond,
And in an heaped furrow did thee hyde;
Where thee a ploughman all unweeting fond,
As he his toyleſome teme that way did guyde,
And brought thee up in ploughmans ſtate to byde,
Whereof Gëorgos he thee gave to name;

what ſimilar to that of the female *night-walkers*, (lemures,) recorded by Wierus, and of whom the exiſtence was believed in Germany: " Eratque hoc larvarum genus apprimè infauſtum puerperis, & infantibus lactentibus, cunis adhuc inhærentibus." Wier. *De Præſtig. Dæmon.* 1583, p. 118. TODD.

LXV. 4. ——————— Britane *land*,] This is the reading of the ſecond edition, which Mr. Upton and Tonſon's edit. of 1758 adopt. Mr. Church follows the firſt edition, " *Britans* land," but conjectures that the poet gave " *Briton* land." Other editions read *Britain* or *Britaine*. TODD.

LXVI. 6. *Whereof* Gëorgos *he thee gave to name;*] *Georgos* in the Greek language ſignifying a *huſbandman*, our poet hence takes occaſion (according to his uſual method) of introducing the marvellous tale told of Tages, and applying it to his hero: Tages was the ſon of the earth: a ploughman (*as he his toilſome teme that way did guide*) found him under the furrow, which the coulter-iron had turned up. This wonderful tale the reader

Till prickt with courage, and thy forces pryde,
To Fary court thou cam'ſt to ſeek for fame,
And prove thy puiſſant armes, as ſeemes thee beſt became."

LXVII.

" O holy Sire," quoth he, " how ſhall I quight
The many favours I with thee have fownd,
That haſt my Name and Nation redd aright,
And taught the way that does to heaven bownd!"
This ſaide, adowne he looked to the grownd
To have returnd, but dazed were his eyne
Through paſſing brightnes, which did quite confound
His feeble ſence, and too exceeding ſhyne.
So darke are earthly thinges compard to things divine!

may ſee in Cicer. *De Divin.* ii. 23, Ovid. *Met.* xv. 553, and in other writers. Hence, in alluſion to his name *Georgos*, Spenſer in his letter to Sir W. R. calls him " *a clouniſh young man*; who, having deſired a boone of the queen of Faeries, reſted himſelf on the floor, unfit through his *ruſticitie* for a better place."

'Tis worth while to ſee with what great art our poet by degrees unravels his ſtory: the poem opens with the Chriſtian Knight; you ſee his character, yet know not his name or lineage; ſome few hints are afterwards flung out; but in this Canto you are fully ſatisfied. Spenſer is very fond of this kind of ſuſpenſe. UPTON.

LXVII. 8. ——— *and too exceeding* ſhyne.] The conſtruction is, " Through paſſing brightnes, and too exceeding ſhyne, which did quite confound his feeble ſence." *Shyne* is uſed as a ſubſtantive for *light*. So, in *Pſal.* xcvii. 4. " His lightnings gave *ſhine* unto the world." CHURCH.

LXVIII.

At laſt, whenas himſelfe he gan to fynd,
To Una back he caſt him to retyre;
Who him awaited ſtill with penſive mynd.
Great thankes, and goodly meed, to that good Syre
He thens departing gave for his paynes hyre.
So came to Una, who him ioyd to ſee;
And, after litle reſt, gan him deſyre
Of her Adventure myndfull for to bee.
So leave they take of Cælia and her Daughters three.

LXVIII. 1. *At laſt*, &c.] That is, when he had recovered himſelf from his ecſtaſy. CHURCH.

CANTO XI.

The Knight with that old Dragon fights
Two dayes inceſſantly:
The third, him overthrowes; and gayns
Moſt glorious victory.

I.

HIGH time now gan it wex for Una fayre
To thinke of thoſe her captive Parents deare,
And their forwaſted kingdom to repayre:
Whereto whenas they now approched neare,
With hartie wordes her Knight ſhe gan to cheare,
And in her modeſt manner thus beſpake;
"Deare Knight, as deare as ever Knight was deare,
That all theſe ſorrowes ſuffer for my ſake,
High Heven behold the tedious toyle, ye for me take!

II.

"Now are we come unto my native ſoyle,
And to the place where all our perilles dwell;
Here hauntes that Feend, and does his daily ſpoyle;
Therefore henceforth bee at your keeping well,
And ever ready for your foeman fell:

The ſparke of noble corage now awake,
And ſtrive your excellent ſelfe to excell:
That ſhall ye evermore renowmed make
Above all Knights on earth, that batteill undertake."

III.

And pointing forth, "Lo! yonder is," ſaid ſhe,
"The braſen towre, in which my Parents deare
For dread of that huge Feend empriſond be;
Whom I from far ſee on the walles appeare,
Whoſe ſight my feeble ſoule doth greatly cheare:
And on the top of all I do eſpye
The watchman wayting tydings glad to heare;
That, O my Parents, might I happily
Unto you bring, to eaſe you of your miſery!"

IV.

With that they heard a roaring hideous ſownd,
That all the ayre with terror filled wyde,
And ſeemd uneath to ſhake the ſtedfaſt ground.
Eftſoones that dreadful Dragon they eſpyde,
Where ſtretcht he lay upon the ſunny ſide

III. 1. *And* &c.] This ſtanza was either omitted in the firſt edition by the careleſſneſs of the printer, or afterwards added by the poet. It is found, though no notice is taken of it, in the ſecond and ſubſequent editions. CHURCH.

III. 8. That, *O my Parents, might I* &c.] That is, the which tydings. UPTON.

IV. 3. ——— uneath] So all the editions. I ſuppoſe it means *beneath*, and is a contraction for *underneath*. I do not recollect that he elſewhere uſes *uneath* in this ſenſe. CHURCH.

Of a great hill, himſelfe like a great hill:
But, all ſo ſoone as he from far deſcryde
Thoſe gliſtring armes that heven with light did fill,
He rouſd himſelfe full blyth, and haſtned them untill.

V.

Then badd the Knight his Lady yede aloof,
And to an hill herſelfe withdraw aſyde;
From whence ſhe might behold that battailles proof,
And eke be ſafe from daunger far deſcryde:
She him obayd, and turnd a little wyde.—
Now, O thou ſacred Muſe, moſt learned dame,
Fayre ympe of Phœbus and his aged bryde,

IV. 7. *But, all ſo ſoone as* &c.] Statius, *Theb.* v. 556.

——— " tum ſquamea demum
" Torvus ad armorum radios, fremitumque virorum,
" Colla movet." JORTIN.

IV. 9. ——— untill.] *Unto.* So he uſes the word in his *Shep. Cal.* Nov. ver. 185. " What it us brings *untill.*" CHURCH.

V. 1. ——— *his Lady* yede *aloof,*] To *yede* is to *go.* So, in Chaucer, *Rom. R.* 5151. ed. Urr.

" For alle *yede* out at one ere
" That in that other ſhe did lere:"

That is, *went.* Spenſer often makes the preterperfect *yode,* both in F. Q. and in his *Shep. Cal. Yede* and *yode* are thus indiſcriminately uſed in *Bevis of Hampton.* TODD.

V. 7. *Faire ympe of Phœbus and his aged bryde,* &c.] 'Tis impoſſible but that the reader's attention muſt have been awakened at the dreadful apprehenſion of this Dragon, for which he has all along been prepared by the poet. This monſter is juſt mentioned: the poet then pauſes, and invocates

The nourſe of time and everlaſting fame,
That warlike handes ennobleſt with immortall name;

VI.

O, gently come into my feeble breſt,
Come gently; but not with that mightie rage,
Wherewith the martiall troupes thou doeſt infeſt,
And hartes of great heroës doeſt enrage,

his Muſe. Now nothing can be finer imagined: during this pauſe the reader's imagination is in ſuſpenſe, and left to work for itſelf: and the delay and expectation are kept up for above twenty verſes. Mean while the poet, to awaken the attention of the reader to ſome great argument and new matter, calls upon the ſacred Muſe, after the manner of his maſters Homer and Virgil. So again, F. Q. iii. iii. 4.

"Begin then, O my deareſt ſacred dame,
"Daughter of Phœbus and of Memorye, &c."

In both theſe paſſages the Muſe is called the daughter of Phœbus and Mnemoſyne, that is, Memory. But Homer and Heſiod make the Muſes to be daughters of Jupiter. The poets are not however altogether agreed as to their genealogy. UPTON.

Spenſer alſo makes the Muſes the daughters of Phœbus and Mnemoſyne, F. Q. ii. x. 3. Elſewhere he makes them the daughters of Jupiter and Mnemoſyne: See F. Q. iv. xi. 10. This latter opinion is moſt commonly received. CHURCH.

V. 9. *That warlike* handes] *Handes* for *perſons*. See F. Q. iii. iii. 4.

"That doeſt *ennoble with immortal name*
"*The warlike Worthies* —" CHURCH.

VI. 4. ——————— heroës] It is not uncommon to find *heroes* extended into three ſyllables by our old poets. In the F. Q. are other inſtances. So, in Spenſer's Verſes likewiſe, prefixed to the *Hiſt. of George Caſtriot*, &c. 1596.

"And old *heroës*, which their world did daunt."

And thus Browne, in the Dedication to his *Brit. Paſt.* 1616.

"Where brave *heroës* worths the Siſters ſing."

Again, *Brit. Paſt.* B. i. p. 92.

"When our *heroë*, honour'd Eſſex, died," TODD.

That nought their kindled corage may aſwage:
Soone as thy dreadfull trompe begins to ſownd,
The god of warre with his fiers equipage
Thou doeſt awake, ſleepe never he ſo ſownd;
And ſcared nations doeſt with horror ſterne
aſtownd.

VII.

Fayre goddeſſe, lay that furious fitt aſyde,
Till I of warres and bloody Mars doe ſing,
And Bryton fieldes with Sarazin blood bedyde,
Twixt that great Faery Queene and Paynim King,
That with their horror heven and earth did ring;
A worke of labour long, and endleſſe prayſe:

VI. 7. *The god of* warre *with his fiers* equipage] Milton, in his *Sonnet to Sir Henry Vane*, ſeems to have had this paſſage in his remembrance:

" Then to adviſe how *War* may, beſt upheld,
" Move by her two main nerves, iron and gold,
" *In all her equipage.*" TODD.

VI. 9. *And* ſcared *nations*] Corrected from the Errata: It was before, " And *feared* nations." CHURCH.

VII. 1. ——— *that furious* fitt] *Fitt*, from what follows in the ſeventh line of this ſtanza, ſeems to be uſed in the ſenſe of a *muſical ſtrain*, as in *Colin Clouts come home again*, ver. 69. " To play ſome pleaſant *fit*:" Where ſee the note. TODD.

VII. 2. *Till I of warres* &c.] See the Letter to Sir Walter Raleigh, Verſes to Lord Eſſex, and F. Q. i. xii. 18, where Spenſer gives intimations of his deſign of writing an heroick poem in honour of Queen Eliſabeth. CHURCH.

The ſubject of this poem was to be the wars betwixt the Faerie Queene and the Paynim King, meaning hiſtorically Queen Eliſabeth and the King of Spain. See F. Q. i. xii. 18. UPTON.

But now a while lett downe that haughtie
ſtring,
And to my tunes thy ſecond tenor rayſe,
That I this Man of God his godly armes may
blaze.

VIII.

By this, the dreadful Beaſt drew nigh to hand,
Halfe flying and halfe footing in his haſte,
That with his largeneſſe meaſured much land,
And made wide ſhadow under his huge waſte;
As mountaine doth the valley overcaſte.
Approching nigh, he reared high afore
His body monſtrous, horrible, and vaſte;

VII. 7. ——— *that* haughtie *ſtring*,] That *high-tuned* ſtring, as Mr. Church obſerves. So, in French, *Haut-contre* is, in muſick, the *Counter-tenor*. The Italians uſe *Alto* in the ſame ſenſe. TODD.

VIII. 1. *By this, the dreadful Beaſt drew nigh to hand,*
Halfe flying and halfe footing] Among the Odes attributed to Anacreon, there is one on Love, (*Od.* xl.) who, being ſtung by a bee, runs, half on foot, half flying, to his mother. Δραμὼν δὲ καὶ πτασθεὶς. This image, ludicrous and pretty, our poet has made terrible. This it is to be a poet! and ſo worthy of imitation did it appear to Milton, that, in deſcribing the journey of Satan through the vaſt gulf between heaven and hell, he has made uſe of Spenſer's words, *Par. Loſt*, B. ii. 940.

——— " nigh founder'd on he fares,
" Treading the crude conſiſtence, *half on foot*,
" *Half flying*." UPTON.

VIII. 3. —— *with his largeneſſe meaſured much land*, &c.] In the eleventh ſtanza we are told, that his tail alone " lacked but little of three furlongs." Homer ſays of the giant Tityus, that, out-ſtretched on the ground, he covered nine acres, ὁ δ' ἐπ' ἐννέα κεῖτο πελέθρα, *Odyſſ.* λ. 576. See alſo *Il.* π. 775. *Il.* φ. 407, and Milton, *Par. L.* B. i. 195. TODD.

Which, to increaſe his wondrous greatnes more,
Was ſwoln with wrath and poyſon, and with bloody gore;

IX.

And over all with braſen ſcales was armd,
Like plated cote of ſteele, ſo couched neare
That nought mote perce; ne might his corſe be harmd
With dint of ſwerd, nor puſh of pointed ſpeare:
Which, as an eagle, ſeeing pray appeare,
His aery plumes doth rouze full rudely dight;
So ſhaked he, that horror was to heare:
For, as the claſhing of an armor bright,
Such noyſe his rouzed ſcales did ſend unto the Knight.

X.

His flaggy winges, when forth he did diſplay,
Were like two ſayles, in which the hollow wynd
Is gathered full, and worketh ſpeedy way:
And eke the pennes, that did his pineons bynd,

IX. 1. *And over all* &c.] That is, And was armd all over &c. So, in *The Viſions of the Worlds Vanity*, ſt. 6.

—— " An hideous dragon, dreadful to behold;
" Whoſe back was armd againſt the dint of ſpear
" With ſhields of braſs that ſhone like burniſht gold,
" And forkhed ſting &c." CHURCH.

IX. 5. Which,] *Which ſcales.* CHURCH.

X. 2. *Were like two* ſayles] *Sails* are often uſed by our author for *wings*. See the note on *ſailes*, F. Q. v. iv. 42. T. WARTON.

Were like mayne-yardes with flying can-
lynd;
With which whenas him liſt the ayre to be
And there by force unwonted paſſage fynd
The cloudes before him fledd for ter-
great,
And all the hevens ſtood ſtill amazed with his
threat.

XI.

His huge long tayle, wownd up in hundred
foldes,
Does overſpred his long bras-ſcaly back,
Whoſe wreathed boughtes when ever he un-
foldes,
And thick-entangled knots adown does ſlack,
Beſpotted as with ſhieldes of red and blacke,
It ſweepeth all the land behind him farre,
And of three furlongs does but litle lacke;
And at the point two ſtinges infixed arre,
Both deadly ſharp, that ſharpeſt ſteele exceeden
farre.

XI. 3. *Whoſe wreathed* boughtes] *Twiſts* or *folds*. See the ſame word, applied to the Dragon, F. Q. i. i. 15, and to a ſerpent, in his *Virgil's Gnat*, ſt. 32. A paſſage in Milton's *Allegro* illuſtrates the uſe of the word in this old ſenſe:

——— " many a *winding* BOUT
" Of linked ſweetneſs *long drawn out*." TODD.

XI. 5. *Beſpotted* as *with ſhieldes*] Corrected in the Errata; though I, for my part, diſlike not " Beſpotted *all* with ſhieldes;" for *ſhields* mean *ſcales*. So, in *Job* xli. 15, of the leviathan: " His *ſcales* are his pride," Heb. " His *ſtrong pieces of ſhields*." UPTON.

XII.

But ſtinges and ſharpeſt ſteele did far exceed
The ſharpneſſe of his cruel rending clawes:
Dead was it ſure, as ſure as death indeed,
What ever thing does touch his ravenous pawes,
Or what within his reach he ever drawes.
But his moſt hideous head my tongue to tell
Does tremble; for his deepe devouring iawes
Wyde gaped, like the grieſly mouth of hell,
Through which into his darke abyſſe all ravin fell.

XIII.

And, that more wondrous was, in either iaw
Three ranckes of yron teeth enraunged were,
In which yett trickling blood, and gobbets raw,
Of late devoured bodies did appeare;
That ſight thereof bredd cold congealed feare:
Which to increaſe, and all at once to kill,
A cloud of ſmoothering ſmoke, and ſulphure ſeare,
Out of his ſtinking gorge forth ſteemed ſtill,
That all the ayre about with ſmoke and ſtench did fill.

XII. 1. *But* &c.] The conſtruction is, But the ſharpneſſe of his cruell rending clawes did far exceed ſtinges and ſharpeſt ſteele. CHURCH.

XIII. 2. *Three ranckes of yron teeth* &c.] Ovid, Met. iii. 34. "Triplici ſtant ordine dentes" JORTIN.

See *Dan.* vii. 7. The beaſt "had great iron teeth." UPTON.

XIV.

His blazing eyes, like two bright ſhining ſhieldes,
Did burne with wrath, and ſparkled living fyre:
As two broad beacons, ſett in open fieldes,
Send forth their flames far off to every ſhyre,
And warning give, that enemies conſpyre
With fire and ſword the region to invade;
So flam'd his eyne with rage and rancorous yre:
But far within, as in a hollow glade,
Thoſe glaring lampes were ſett, that made a dreadfull ſhade.

XV.

So dreadfully he towardes him did pas,
Forelifting up aloft his ſpeckled breſt,
And often bounding on the bruſed gras,

XIV. 1. *His blazing eyes*, &c.] Theſe "glaring lamps," as the poet afterwards calls them, are very properly given by Milton to Satan, *Par. L.* B. i. 193.

"With head up-lift above the wave, and *eyes*
"*That ſparkling blaz'd* —"

Both poets are probably indebted to Homer, *Il.* ϝ. 474.

Ὀφθαλμὼ δ' ἄρα οἱ πυρὶ λάμπετον ——

S. Rowlands, in his metrical Hiſt. of *Guy Earle of Warwick*, 1654, ſign. H. 3, has very minutely copied Spenſer's dragon:

"His blazing eyes did burn like living fire,
"And forth his ſmoaking gorge came ſulphur ſmoke, &c."

Other proofs of ſimilar plagiariſm might be adduced from this forgotten work. The dragon in *Huon de Bourdeaux* muſt not be omitted, as perhaps Spenſer retained ſome remembrance of it. See *Huon* &c. edit. Rouen. ſ. d. fol. 239. b. "Le corps auoit grand à merueilles, & la teſte tant groſſe en laquelle auoit *deux yeux plus grands que deux baſſins, plains de braiſe ardant.*" TODD.

As for great ioyance of his new come gueſt.
Eftſoones he gan advance his haughty creſt;
As chauffed bore his briſtles doth upreare;
And ſhoke his ſcales to battaile ready dreſt,
(That made the Redcroſſe Knight nigh quake for feare,)
As bidding bold defyaunce to his foeman neare.

XVI.

The Knight gan fayrely couch his ſteady ſpeare,
And fierſely ran at him with rigorous might:
The pointed ſteele, arriving rudely theare,
His harder hyde would nether perce nor bight,
But, glauncing by, foorth paſſed forward right:
Yet, ſore amoved with ſo puiſſaunt puſh,
The wrathfull Beaſt about him turned light,
And him ſo rudely, paſſing by, did bruſh
With his long tayle, that horſe and man to ground did ruſh.

XVII.

Both horſe and man up lightly roſe againe,
And freſh encounter towardes him addreſt:
But th' ydle ſtroke yet backe recoyld in vaine,
And found no place his deadly point to reſt.
Exceeding rage enflam'd the furious Beaſt,

XV. 8. *That made* &c.] The ſecond and ſubſequent folio very rightly include this line in a parentheſis, as Mr. Church has remarked. Tonſon's edition of 1758 has attended to this diſtinction; Mr. Upton has neglected it. TODD.

To be avenged of ſo great deſpight;
For never felt his imperceable breſt
So wondrous force from hand of living wight;
Yet had he prov'd the powre of many a puiſſant Knight.

XVIII.

Then, with his waving wings diſplayed wyde,
Himſelfe up high he lifted from the ground,
And with ſtrong flight did forcibly divyde
The yielding ayre, which nigh too feeble found
Her flitting parts, and element unſound,
To beare ſo great a weight: He, cutting way
With his broad ſayles, about him ſoared round;
At laſt, low ſtouping with unweldy ſway,
Snatcht up both horſe and man, to beare them quite away.

XIX.

Long he them bore above the ſubject plaine,
So far as ewghen bow a ſhaft may ſend;
Till ſtruggling ſtrong did him at laſt conſtraine

XVII. 9. *Yet* &c.] See C. vii. ſt. 45. CHURCH.

XVIII. 8. ——————— *ſtouping*] A term in falconry, when a hawk, being upon her wings, bends down violently to ſtrike the fowl. *Kerſey*. CHURCH.

XIX. 1. ——————— *the* ſubject plaine,] The *plain beneath* them. So Milton, *Par. L.* B. xii. 640.

——————— " and down the cliff as faſt
" To the *ſubjected plain*." TODD.

To let them downe before his flightës end:
As hagard hauke, preſuming to contend
With hardy fowle above his hable might,
His wearie pounces all in vaine doth ſpend
To truſſe the pray too heavy for his flight;
Which, comming down to ground, does free itſelfe by fight.

XX.

He ſo diſſeized of his gryping groſſe,
The Knight his thrillant ſpeare again aſſayd
In his bras-plated body to emboſſe,
And three mens ſtrength unto the ſtroake he layd;
Wherewith the ſtiffe beame quaked, as affrayd,
And glauncing from his ſcaly necke did glyde
Cloſe under his left wing, then broad diſplayd:

XIX. 5. —— *hagard hauke,*] A wild hawk. CHURCH.

XIX. 6. —————— hable *might,*] His *proper* ſtrength. So the Latin word *habilis* ſignifies. CHURCH.

XX. 1. *He ſo* diſſeized] *Diſpoſſeſſed.* A law term. See Cragiii Jus Feudale, Lips. 1716. *Gloſſ.* p. 8. "*Diſſaſinam* facere, Saſinam rumpere, aut poſſeſſionem impedire: *Diſſaſire*, eſt ex Saſina ejicere." Cotgrave tranſlates *diſſeiſed* deſſaiſi, deveſti, deſemparé, &c. TODD.

XX. 3. —————— *to* emboſſe,] *Encloſe.* This word appears to have been formerly the ſame as *embox*, to *ſhut or cloſe up as in a box.* See Cotgrave's Fr. Dict. *Imboxed*, emboité, emboiſté. And alſo V. *Emboiſter.* The ſenſe therefore, is, The Knight endeavoured to *ſheath*, or *lodge*, his ſpear in the Dragon's body. TODD.

The percing ſteele there wrought a wound full wyde,
That with the úncouth ſmart the Monſter lowdly cryde.

XXI.

He cryde, as raging ſeas are wont to rore,
When wintry ſtorme his wrathful wreck does threat;
The rolling billowes beate the ragged ſhore,
As they the earth would ſhoulder from her ſeat;
And greedy gulfe does gape, as he would eat
His neighbour element in his revenge:
Then gin the bluſtring brethren boldly threat
To move the world from off his ſtedfaſt henge,
And boyſtrous battaile make, each other to avenge.

XXII.

The ſteely head ſtuck faſt ſtill in his fleſh,

XX. 9. *That with the* úncouth *ſmart*] The *unuſual* ſmart, *hitherto unknown* to him. *Cuth*, as Mr. Upton obſerves from Verſtegan, is *known, acquainted, familiar;* as, on the contrary, *uncouth* is *unknown*. The word is Saxon, and often occurs in our old poets. It is alſo generally accented on the firſt ſyllable. Thus in Sidney's *Arcadia:*

"An *úncouth* love, which nature hateth moſt."

And in Browne's *Brit. Paſt.* 1616. B. i. p. 48.

"An *úncouth* place fit for an *úncouth* mind."

Milton repeatedly thus accents the word. TODD.

XXI. 1. *He cryde, as raging ſeas are wont to rore*, &c.] Spenſer compares the bellowing of this monſter to the roaring of the ſeas. See Homer, *Il.* ξ. 394, φ. 263, Virgil, *Georg.* iv. 262, and Arioſto, *Orl. Fur.* C. XXX. 60. UPTON.

Till with his cruell clawes he ſnatcht the wood,
And quite aſunder broke: Forth flowed freſh
A guſhing river of blacke gory blood,
That drowned all the land, whereon he ſtood;
The ſtreame thereof would drive a water-mill:
Trebly augmented was his furious mood
With bitter ſence of his deepe rooted ill,
That flames of fire he threw forth from his large noſethrill.

XXIII.

His hideous tayle then hurled he about,
And therewith all enwrapt the nimble thyes
Of his froth-fomy ſteed, whoſe courage ſtout
Striving to looſe the knott that faſt him tyes,
Himſelfe in ſtreighter bandes too raſh implyes,
That to the ground he is perforce conſtraynd
To throw his ryder; who can quickly ryſe

XXII. 8. ——— deepe rooted *ill*,] That is, the ſpear-head which *ſtill remained in his body.* CHURCH.

XXIII. 3. ——— *whoſe courage ſtout*
Striving to looſe the knott that faſt him tyes,
Himſelfe in ſtreighter bandes too raſh implyes,] Our poet has plainly Virgil in view, in his famous deſcription of the ſerpents and Laocoon:

" Ille ſimul manibus tendit divellere nodos."—
" Corpora natorum ſerpens amplexus uterque
" *Implicat.*"—

You have the very word *implyes*, " Seſe implicat," *himſelf implies*; Ital. *implicare*, to *entangle*. UPTON.

XXIII. 7. ——— *who* can *quickly ryſe*] That is, preſently aroſe. *Can* for *gan*, or *began*. CHURCH.

From off the earth, with durty blood diſtaynd,
For that reprochfull fall right fowly he diſdaynd;

XXIV.

And fercely tooke his trenchand blade in hand,
With which he ſtroke ſo furious and ſo fell,
That nothing ſeemd the puiſſaunce could withſtand:
Upon his creſt the hardned yron fell;
But his more hardned creſt was armd ſo well,
That deeper dint therein it would not make;
Yet ſo extremely did the buffe him quell,
That from thenceforth he ſhund the like to take,
But, when he ſaw them come, he did them ſtill forſake.

XXV.

The Knight was wroth to ſee his ſtroke beguyld,
And ſmot againe with more outrageous might;
But backe againe the ſparcling ſteele recoyld,
And left not any marke where it did light,
As if in adamant rocke it had beene pight.
The Beaſt, impatient of his ſmarting wound
And of ſo fierce and forcible deſpight,

XXIV. 1. ——— *his* trenchand blade] See before. F. Q. i. i. 17. This is the uſual ſword of romance. So, in *Huon de Bordeaux*, edit. Rouen. ſ. d. fol. 268. a. "L' *eſpeé trenchante.*" TODD.

XXIV. 6. *That* deeper *dint*] That is, "*a deep* dint." The comparative uſed for the poſitive. See alſo F. Q. ii. iv. 8.

"But overthrew himſelfe unwares, and *lower* lay:"
That is, "lay *low*." CHURCH.

Thought with his winges to ſtye above the ground;
But his late wounded wing unſerviceable found.

XXVI.

Then, full of grief and anguiſh vehement,
He lowdly brayd, that like was never heard;
And from his wide devouring oven ſent
A flake of fire, that, flaſhing in his beard,
Him all amazd, and almoſt made afeard:
The ſcorching flame ſore ſwinged all his face,
And through his armour all his body ſeard,
That he could not endure ſo cruell cace,
But thought his armes to leave, and helmet to unlace.

XXVII.

Not that great champion of the antique world,
Whom famous poetes verſe ſo much doth vaunt,
And hath for twelve huge labours high extold,
So many furies and ſharpe fits did haunt,
When him the poyſoned garment did enchaunt,

XXV. 8. ——— *to* ſtye] To *ſoar*, to *aſcend*. See the note on *ſty*," F. Q. ii. vii. 46. T. WARTON.

XXVI. 6. ——— ſwinged] For *ſinged*, or *ſindged*. Spenſer's own editions read *ſwinged:* the folios and Hughes, *ſinged*. Elſwhere Spenſer writes *whot* for *hot*. CHURCH.

XXVI. 9. *But thought his armes to leave*, &c.] This was a wrong thought of our Chriſtian Knight to think of leaving his celeſtial panoply; ſee too ſt. 28. His victory is therefore for a while poſtponed. UPTON.

XXVII. 5. *When him the poyſoned garment did enchaunt,*
With Centaures blood and bloody verſes charmd;]
This garment was ſent to Hercules by Deianira, as a *philtrum*,

With Centaures blood and bloody verſes charmd;
As did this Knight twelve thouſand dolours daunt,
Whom fyrie ſteele now burnt, that erſt him armd;
That erſt him goodly armd, now moſt of all him harmd.

XXVIII.

Faynt, wearie, ſore, emboyled, grieved, brent,
With heat, toyle, wounds, armes, ſmart, and inward fire,

or love-charm; and given to her as ſuch, by Neſſus, when dying; therefore he ſays, *with bloody verſes charm'd*. See Ovid, *Met.* ix. 153. The ſimile ſeems to be taken from Statius, *Theb.* xi. 234. UPTON.

XXVIII. 1. *Faynt, wearie, ſore,* emboyled,] Mr. Upton propoſes to read *embroyled*; but ſurely *emboyled* is more applicable to the ſubſtantive with which it agrees; *emboyled* with *armes*; full of wounds and ſores, in conſequence of his armour being heated by the fiery breath of the dragon, and being now converted, as the poet relates in the preceding ſtanza, into *burning ſteele*. TODD.

XXVIII. 2. *With heat, toyle, wounds,* &c.] *Faint* with *heat*, *wearie* with *toyle*, *ſore* with *wounds*, *emboyled* with *armes*, *grieved* with *ſmart*, and *brent* with *inward fire*. Fairfax has theſe kind of anſwering or parallel verſes, C. ii. 93.

" Thus *faire, rich, ſharpe;* to *ſee*, to *have*, to *feele*."

Could you think that Milton would have introduced theſe, puerilities ſhall I call them, in his divine poem?

——— " *air, water, earth,*
" By fowl, fiſh, beaſt, was *flown*, was *ſwum*, was *walk'd*—"

They are called, *verſus paralleli, correlativi, correſpondentes*, &c. 'Tis tireſome to give many inſtances of what, once mentioned, is ſoon recollected, and known. But I cannot paſs over the following, where Cicero thus ſpeaks;

" Defendi, tenui, vetui: face, cæde, timore:
" Civis, dux, conſul: tecta, lares, Latium." UPTON.

That never man ſuch miſchiefes did torment;
Death better were; death did he oft deſire;
But death will never come, when needes require.
Whom ſo diſmayd when that his foe beheld,
He caſt to ſuffer him no more reſpire,
But gan his ſturdy ſterne about to weld,
And him ſo ſtrongly ſtroke, that to the ground him feld.

XXIX.

It fortuned, (as fayre it then befell,)
Behynd his backe, unweeting where he ſtood,
Of auncient time there was a ſpringing Well,
From which faſt trickled forth a ſilver flood,
Full of great vertues, and for med'cine good:
Whylome, before that curſed Dragon got
That happy land, and all with innocent blood
Defyld thoſe ſacred waves, it rightly hot
The Well of Life; ne yet his vertues had forgot:

XXX.

For unto life the dead it could reſtore,

XXVIII. 8. ——— *his ſturdy* ſterne] *Tail.* So Chapman, in his *Cæſar and Pompey*, 1607, of a lion enraged:
" And then his ſides he ſwinges with his *ſterne.*" TODD.
XXIX. 8. ——— *it rightly* hot] *Was named, called.* So Gower, fol. xii. " There was a duke, and he was *hotte* Mundus." So below, *behott*, ſt. 38. UPTON.
XXIX. 9. *The Well of Life;*] This Well of Life, and afterwards the Tree of Life, are imaged from *Rev.* xxii. 1, 2. UPTON.
But there is an alluſion alſo to the Well in *Bevis of Hampton.* See the Prelim. Eſſay on Spenſer's Imitations from old Romances. TODD.

And guilt of ſinfull crimes cleane waſh away;
Thoſe, that with ſickneſſe were infected ſore,
It could recure; and aged long decay
Renew, as one were borne that very day.
Both Silo this, and Iordan, did excell,
And th' Engliſh Bath, and eke the German Spau;
Ne can Cephiſe, nor Hebrus, match this Well:
Into the ſame the Knight back overthrowen fell.

XXX. 6. *Both* Silo *this, and* Iordan, *did excell,* ——
Ne can Cephiſe, *nor* Hebrus, *match this Well:*] *Silo,* or *Siloam,* is mentioned in *John* ix. 7. "Go waſh in the pool of *Siloam.*" Sandys, in his *Travels,* p. 197, ſays that the pilgrims waſh themſelves in the river *Jordan,* eſteeming it ſovereign for ſundry diſeaſes. *Cephiſe* is a river in Boetia: Καλλιρρόης, is its epithet in a hymn to Apollo, attributed to Homer; and, in the *Medea* of Euripides, Καλλίσταος. *Hebrus* is a river of Thrace, into which the head of Orpheus was thrown by the Bacchanalians, Virg. *Georg.* iv. 524, Ovid. *Met.* xi. 50, and Milton in *Lycidas;*

"His goary viſage down the ſtream was ſent,
"Down the *ſwift Hebrus* to the Leſbian ſhore."

Milton was miſled by a faulty reading in Virgil to give the river *Hebrus* the epithet of *ſwift:* for ſo far is it from being *ſwift,* that 'tis a quiet flowing ſtream. All the printed copies, 'tis true, read, *Æn.* i. 317.

"*Volucremque* fuga prævertitur *Hebrum.*"

But Servius upon this very epithet ſays, "*Falſum* eſt, nam eſt *quietiſſimus* etiam cum per hiemem creſcit." Beſide, for an Amazon to outſtrip a river, (ſuppoſing it ſwift,) is no extraordinary inſtance of ſwiftneſs; but to outſtrip the wind is the poet's expreſſion:

"*Volucremque* fuga prævertitur *Eurum.*"

This moſt elegant correction was made by Janus Rutgerſius in his obſervations upon Horace, C. vi; and afterwards tacitly adopted by Huetius. But to return from our ſhort digreſſion;

XXXI.

Now gan the golden Phœbus for to ſteepe
His fierie face in billowes of the weſt,
And his faint ſteedes watred in ocean deepe,
Whiles from their iournall labours they did reſt;
When that infernall Monſter, having keſt
His wearie Foe into that living Well,
Can high advaunce his broad diſcoloured breſt

Spenſer mentions *Hebrus* for the purity of its ſtream. See Hor. L. i. Epiſt. xvi. ver. 13. UPTON.

As Mr. Warton has made the ſame objection to Milton's "*ſwift* Hebrus;" it may not be improper here to ſhow, that the great poet was probably not miſled by the faulty reading above mentioned; but that, on the contrary, he was influenced, in the introduction both of his imagery and expreſſion, by an author familiar to him. See a copy of hexameter verſes in Daviſon's *Poetical Rapſodie*, edit. 1611. p. 164.

"As when *Calliope's dear ſonne*, ſweete harmony ſinging,
"Vnto the true conſent of his harpe-ſtrings tuned in order,
"*Swift*-flowing *Hebrus* ſtaid all his ſtreames in a wonder."

I diſcovered this vindication, ſuch as it is, of Milton, ſince I publiſhed the edition of his poems in 1801; and I embrace this opportunity of reſcuing him from the cenſure, under which he has long lain, of two eminent criticks. TODD.

XXXI. 4. ——— *their* iournall *labours*] Their *daily* labours. Fr. *journal*. The Italians uſe the adverb *giornalmente* for *daily*. Chaucer employs *journé* for a *day's work*, Rom. R. 576. edit. Urr.

"For whan ſhe kempt was feteouſly,
"And well araied and richily,
"Than had ſhe doen all her *journé*;
"For mery and well begon was ſhe."

And Shakſpeare has Spenſer's adjective, *Meaſ. for Meaſ.* A. iv. S. iii.

"Ere twice the ſun hath made his *journal* greeting
"To the under generation." TODD.

Above his wonted pitch, with countenance fell,
And clapt his yron wings, as victor he did dwell.

XXXII.

Which when his penſive Lady ſaw from farre,
Great woe and ſorrow did her ſoule aſſay,
As weening that the ſad end of the warre;
And gan to Higheſt God entirely pray
That feared chaunce from her to turne away:
With folded hands, and knees full lowly bent,
All night ſhe watcht; ne once adowne would lay
Her dainty limbs in her ſad dreriment,
But praying ſtill did wake, and waking did lament.

XXXIII.

The morrow next gan earely to appeare,
That Titan roſe to runne his daily race;

XXXI. 9. ——— *as victor he did* dwell.] As if he *remained* victor. Mr. Upton refers to *Dwell* in Junius: "puto *duella* Theotiſcis olim uſurpatum pro morari, *manere*." See alſo *Bevis of Hampton*:

"Bevis leapt on Arundell,
"He had no longer time to *dwell*." TODD.

XXXII. 1. ——— his *penſive Lady*] So all the editions: But, as the Dragon is laſt ſpoken of, I would ſuppoſe that Spenſer gave, "Which when *the* penſive Lady &c." CHURCH.

XXXII. 8. *Her* dainty limbs] This expreſſion repeatedly occurs in the *Faerie Queene*, and has been transferred by Milton to his Lady in *Comus*. The word *dainty* was often uſed for *elegant* or *beautiful*. Wither copies Spenſer's combination in his *Miſtreſſe of Philarete*, 1622. See alſo Sir H. Wotton's *Short Hiſt. of William* I. "He was not of any delicate texture; his *limbs* were rather ſturdy than *daynty*." And, in the tranſlation of *Amadis de Gaule*, 1619. p. 94. "The princeſſe, holding downe her head, let fall wonderfull ſtreames of teares downe her *daintie* cheekes." TODD.

But earely, ere the morrow next gan reare
Out of the ſea faire Titans deawy face,
Up roſe the gentle Virgin from her place,
And looked all about, if ſhe might ſpy
Her loved Knight to move his manly pace:
For ſhe had great doubt of his ſafëty,
Since late ſhe ſaw him fall before his enimy.

XXXIV.

At laſt ſhe ſaw, where he upſtarted brave
Out of the Well wherein he drenched lay:
As eagle, freſh out of the ocean wave,
Where he hath lefte his plumes all hory gray,
And deckt himſelfe with fethers youthly gay,
Like eyas hauke up mounts unto the ſkies,
His newly-budded pineons to aſſay,
And marveiles at himſelfe, ſtil as he flies:
So new this new-borne Knight to battell new
did riſe.

XXXV.

Whom when the damned Feend ſo freſh did ſpy,
No wonder if he wondred at the ſight,

XXXIV. 3. *As eagle, freſh out of the ocean wave,*] See *Pſal.* ciii. 5. "Thy youth is renewed like the eagle." The interpreters tell us, that every ten years the eagle ſoars into the fiery region, from thence plunges himſelf into the ſea, where, molting his old feathers, he acquires new. To this opinion Spenſer viſibly alludes. UPTON.

XXXIV. 6. *Like* eyas *hauke*] *Unfledged*, from the old Engliſh word *ey*, an *egg*. So, in his *Hymne of Heav. Love;*

"Ere flitting Time could wag his *eyas* wings." CHURCH.

XXXIV. 9. *So new this* new-borne *Knight to battell new did riſe.*] *New-born*, i. e. being as it were regenerated by baptiſm in the well of life. UPTON.

And doubted whether his late enimy
It were, or other new ſupplied Knight.
He now, to prove his late-renewed might,
High brandiſhing his bright deaw-burning blade,
Upon his creſted ſcalp ſo ſore did ſmite,
That to the ſcull a yawning wound it made:
The deadly dint his dulled ſences all diſmaid.

XXXVI.

I wote not, whether the revenging ſteele
Were hardned with that holy water dew
Wherein he fell; or ſharper edge did feele;
Or his baptized hands now greater grew;
Or other ſecret vertue did enſew;
Els never could the force of fleſhly arme,
Ne molten mettall, in his blood embrew:
For, till that ſtownd, could never wight him harme
By ſubtilty, nor ſlight, nor might, nor mighty charme.

XXXVII.

The cruell wound enraged him ſo ſore,

XXXV. 6. *High brandiſhing his bright* deaw-burning *blade,*] In the next ſtanza he interprets it, "his blade was hardned and tempered with the holy water." The expreſſion *deaw-burning,* muſt be read with ſome liberality of interpretation; 'twas *burning* bright with that holy *dew* in which it had been baptized. UPTON.

XXXVI. 6. *Els never* &c.] This is a ſlip of our poet's memory. See ſtanzas 20 and 22. CHURCH.

That loud he yelled for exceeding paine;
As hundred ramping lions ſeemd to rore,
Whom ravenous hunger did thereto conſtraine.
Then gan he toſſe aloft his ſtretched traine,
And therewith ſcourge the buxome aire ſo ſore,
That to his force to yielden it was faine;
Ne ought his ſturdy ſtrokes might ſtand afore,
That high trees overthrew, and rocks in peeces tore:

XXXVIII.

The ſame advauncing high above his head,
With ſharpe intended ſting ſo rude him ſmott,
That to the earth him drove, as ſtricken dead;
Ne living wight would have him life behott:
The mortall ſting his angry needle ſhott

XXXVII. 2. ——— *he* yelled] So the folio of 1609, and all the ſubſequent editions, read. Spenſer's own editions read *yelded*. Compare Chaucer's *Cant. T.* 15395, edit. Tyrwhitt.

"They *yelleden* as fends don in helle."

Whether this augmented preterperfect might be formerly pronounced *yelden*, and ſo influence Spenſer to give *yelded*, I am unable to ſay. The word in Chaucer, however, is corrupted by Urry, who reads *yellin*. TODD.

XXXVII. 6. ——— *the*-buxome aire] The *buxom air*, that is, the *yielding air*, is a common phraſe in our old poetry, as I have obſerved on the ſame expreſſion, *Par. L.* B. ii. 842. See alſo the note on *buxome*, F. Q. iii. ii. 23. TODD.

XXXVIII. 2. ——— intended] *Stretched out*. Lat. *intendo*. CHURCH.

Quite through his ſhield, and in his ſhoulder ſeaſd,
Where faſt it ſtucke, ne would thereout be gott:
The griefe thereof him wondrous ſore diſeaſd,
Ne might his rancling paine with patience be appeaſd.

XXXIX.

But yet, more mindfull of his honour deare
Then of the grievous ſmart which him did wring,
From loathed ſoile he can him lightly reare,
And ſtrove to looſe the far infixed ſting:
Which when in vaine he tryde with ſtruggëling,
Inflam'd with wrath, his raging blade he hefte,
And ſtrooke ſo ſtrongly, that the knotty ſtring
Of his huge taile he quite aſonder clefte;
Five ioints thereof he hewd, and but the ſtump him lefte.

XL.

Hart cannot thinke, what outrage and what cries,
With fowle enfouldred ſmoake and flaſhing fire,

XXXIX. 4. ——————— ſting:] In the ſecond edition *ſtring* is brought up from the 7th line, and *ſting* is carried down in the room of it. This blunder is followed by the folios, and by Hughes. See a like inſtance, F. Q. iv. x. 23. CHURCH.

XL. 2. *With fowle* enfouldred *ſmoake*] The ſenſe is, Together with fowle ſmoake and flaſhing fire (*enfouldred*) thrown forth like thunder and lightning. Fr. *fouldroyer*. CHURCH.

The hell-bred Beaſt threw forth unto the ſkies,
That all was covered with darkneſſe dire:
Then fraught with rancour, and engorged yre,
He caſt at once him to avenge for all;
And, gathering up himſelfe out of the mire
With his uneven wings, did fiercely fall
Upon his ſunne-bright ſhield, and grypt it faſt withall.

XLI.

Much was the Man encombred with his hold,
In feare to loſe his weapon in his paw,
Ne wiſt yett, how his talaunts to unfold;
Nor harder was from Cerberus greedy iaw
To plucke a bone, then from his cruell claw

XL. 7. ——————— *out of the mire*

With his uneven *wings*,] All the editions place a comma after *mire*, and none after *wings*; which punctuation ſpoils the ſenſe. For "*uneven* wings," ſee ſt. 20; where one wing is ſaid to be wounded, and was therefore leſs ſtrong to ſupport him. CHURCH.

XLI. 1. *Much was* the Man *encombred*] *The Man*, as in Virgil, *Æn.* iv. 3.

"Multa *viri* virtus animo, &c."

So, in F. Q. ii. vii. 37. "And ugly ſhapes did nigh *the Man* diſmay." viz. Sir Guyon. So, in the beginning of Plato's *Phædo*, Ὁ ΑΝΗΡ. viz. Socrates. And in Xenophon, *Cyr. Anab.* L. i. Ὁ δὲ ΑΝΗΡ πολλῷ μὲν ἄξιος φίλος, ὃ ἂν φίλος ᾖ, viz. Cyrus. UPTON.

XLI. 4. Nor *harder was from Cerberus greedie iaw*

To plucke a bone, &c.] 'Tis a proverbial expreſſion, intimating as a thing of the higheſt hazard, to attempt to wreſt the club out of the hand of Hercules, or to pluck a bone out of the greedy jaws of Cerberus: we ſhould not therefore read, "*For* harder was, &c." but "*Nor* harder was"—i. e. 'twas eaſier to pluck a bone, &c. And this obvious reading is warranted by the folios. UPTON.

Mr. Church alſo reads *Nor*. The editions of 1751 and 1758 follow the quartos, *For*. TODD.

To reave by ſtrength the griped gage away:
Thriſe he aſſayd it from his foote to draw,
And thriſe in vaine to draw it did aſſay;
It booted nought to thinke to robbe him of his pray.

XLII.

Tho, when he ſaw no power might prevaile,
His truſty ſword he cald to his laſt aid,
Wherewith he fierſly did his foe aſſaile,
And double blowes about him ſtoutly laid,
That glauncing fire out of the yron plaid;
As ſparckles from the andvile uſe to fly,
When heavy hammers on the wedg are ſwaid;
Therewith at laſt he forſt him to unty
One of his graſping feete, him to defend thereby.

XLIII.

The other foote, faſt fixed on his ſhield,
Whenas no ſtrength nor ſtroks mote him conſtraine
To looſe, ne yet the warlike pledg to yield;
He ſmott thereat with all his might and maine,
That nought ſo wondrous puiſſaunce might ſuſtaine:
Upon the ioint the lucky ſteele did light,
And made ſuch way, that hewd it quite in twaine;

The paw yett miſſed not his miniſht might,
But hong ſtill on the ſhield, as it at firſt was pight.

XLIV.

For griefe thereof and diveliſh deſpight,
From his infernall fournace fourth he threw
Huge flames, that dimmed all the hevens light,
Enrold in duſkiſh ſmoke and brimſtone blew:
As burning Aetna from his boyling ſtew
Doth belch out flames, and rockes in peeces broke,

XLIII. 8. ——— *his* miniſht *might*,] His *diminiſhed* might. *Miniſhed* is uſed in our tranſlation of the Bible. See *Exod.* v. 19, *Pſal.* xii. 1. (Liturgy) "The faithfull are *miniſhed* from among the children of men:" (Bib. Tr.) "The faithfull *fail* &c." See alſo *Pſal.* cvii. 39. "Again they are *miniſhed*," in both tranſlations. TODD.

XLIV. 5. *As burning Aetna from his boyling ſtew*
Doth belch *out flames*, &c.] In the ſame manner Satan, the old dragon, in Taſſo, is compared to Ætna, C. iv. 8. Both theſe poets had Virgil's deſcription in view, *Æn.* iii. 571.

"— Sed horrificis juxta tonat Ætna ruinis,
"Interdumque atram prorumpit ad æthera nubem,
"Turbine fumantem piceo & candente favilla;
"Attollitque globos flammarum et ſidera lambit:
"Interdum ſcopulos avolſaque viſcera montis
"Erigit eructans, &c."

The affected nicety of Longinus ſeems diſpleaſed with theſe kind of expreſſions, "belching out flames and ragged ribs of molten mountains, which heaven with horrour choke:—*attollitque globos flammarum et ſidera lambit: ſcopulos avolſaque viſcera montis erigit eructans.*"—Πρὸς οὐρανὸν ἐξεμεῖν· οὐ τραγικὰ, ἀλλὰ παρατράγῳδα, Longinus ſect. iii. But neither Spenſer nor Milton ſeem much to have hearkened to Longinus; See *Par. Loſt*, B. i. 670.

And ragged ribs of mountaines molten new,
Enwrapt in coleblacke clowds and filthy ſmoke,
That al the land with ſtench, and heven with horror, choke.

XLV.

The heate whereof, and harmefull peſtilence,
So ſore him noyd, that forſt him to retire
A little backeward for his beſt defence,
To ſave his body from the ſcorching fire,
Which he from helliſh entrailes did expire.
It chaunſt, (Eternall God that chaunce did guide,)
As he recoiled backeward, in the mire

" There ſtood a hill not far, whoſe grieſly top
" *Belch'd* fire and rowling ſmoke." UPTON.

Spenſer and Milton had been authoriſed by Phaer, in his tranſlation of the before cited paſſage of Virgil, ed. 1558. Sign. H. iij.

" Sometyme, the rockes and mountains deepe entrayles, aſonder braſt,
" It *belching* bolkyth out —" TODD.

XLIV. 9. *That al the land with ſtench*, &c.] Compare ſtanza the thirteenth of this canto. And ſee Boccacio's *Laberinto d'Amore:* " Che ti dirò adunque più auanti del borgo di mal pertuggio poſto tra due rileuati monti? del quale alcuna volta quando con tuoni grandiſſimi, e quando ſenza non altrimenti, che di Mongibello *ſpira vn fumo ſulfureo ſi fetido, e ſi ſpiaceuole, che tutta la contrada d' attorna appuzza.*" TODD.

XLV. 2. ——— noyd,] *Annoyed*, injured. Thus, in the *Hiſt. of Sir Clyomon*, 1599. Sign. G. i. b. " He ſhall ſuſtaine no *noy*." And in *Bevis of Hampton:*

" In many waies he would him *noy*."

See alſo F. Q. i. x. 24. TODD.

XLV. 5. *Which* he *from helliſh entrailes did* expire.] Which *he* (the dragon) did *breath forth*. Lat. *expiro*. CHURCH.

His nigh forwearied feeble feet did ſlide,
And downe he fell, with dread of ſhame ſore
terrifide.

XLVI.

There grew a goodly Tree him faire beſide,
Loaden with fruit and apples roſy redd,
As they in pure vermilion had been dide,
Whereof great vertues over all were redd:
For happy life to all which thereon fedd,
And life eke everlaſting did befall:
Great God it planted in that bleſſed ſtedd
With his Almighty hand, and did it call
The Tree of Life, the crime of our firſt Fathers
fall.

XLVI. 1. *There grew a goodly Tree*] See *Rev.* ii. 7, and xxii. 2. As Spenſer keeps nearly to Scripture, and preſerves all along his allegory: ſo likewiſe, as far forth as his ſubject allows, he loſes not ſight altogether of the legendary Hiſtory of St. George; of whom 'tis related that the Dragon aſſaulted our Knight ſo furiouſly, that both man and horſe came to the ground ſore bruiſed.—That it happened a tree grew near the place, where the fight was, of ſuch precious virtue, that no venomous worm durſt approach its branches.—That under this tree, and with its goodly fruit our hero refreſhed himſelf awhile, and then returned more vigorous to the battle.

UPTON.

XLVI. 9. ——— *the* crime] Why does he call the Tree of Life, "the *crime* of our firſt Fathers fall?" JORTIN.

By a kind of metonymy, *that* is applied to the Tree of Life *which* belongs to Man; and it means *that Tree*, which was made *criminal* for us to preſume to reach; which was prohibited to us, through the *crime of Adam*. UPTON.

Crime here is not to be underſtood for *fault;* but ſignifies, as the Latin word *crimen* does, *reproach*. And ſo I think Spenſer uſes it, F. Q. i. vi. 13, ii. vii. 45, and again, vi. ix. 46. "Without *crime* or blameful blot:" Where he means to ſay,

XLVII.

In all the world like was not to be fownd,
Save in that ſoile, where all good things did grow,
And freely ſprong out of the fruitfull grownd,
As incorrupted Nature did them ſow,
Till that dredd Dragon all did overthrow.
Another like faire Tree eke grew thereby,
Whereof whoſo did eat, eftſoones did know
Both good and ill: O mournfull memory!
That Tree through one Mans fault hath doen us all to dy!

XLVIII.

From that firſt Tree forth flowd, as from a well,
A trickling ſtreame of balme, moſt ſoveraine
And dainty deare, which on the ground ſtill fell,
And overflowed all the fertile plaine,

the behaviour of Calidore was *irreproachable*. Milton too, if I miſtake not, uſes *crime* for *reproach*, in *Par. L.* B. ix. 1180.

——————— " but I rue
" That errour now, which is become *my crime*,
" And thou the accuſer—"

Eve had juſt before reproached Adam for giving her leave to go from him. And again, B. x. 125. " Either to undergo myſelf the total *crime* &c." So that the words, *The Tree of Life, the crime*, &c. have a very ſignificant meaning. The Tree of Life, (of which our firſt Father, had he continued innocent, might have eaten, and lived,) was a *reproach* to him, that is, might be ſaid *to reproach him* for eating of the forbidden *Tree of Knowledge*, which proved fatal to him. CHURCH.

XLVII. 9. *That Tree, through one Mans fault* &c.] Here he tells us, that the Tree of Knowledge occaſioned the Fall of Man; in the preceding ſtanza, he had affirmed the ſame of the Tree of Life. T. WARTON.

As it had deawed bene with timely raine:
Life and long health that gracious ointment gave;
And deadly wounds could heale; and reare againe
The ſenceleſſe corſe appointed for the grave:
Into that ſame he fell, which did from death him ſave.

XLIX.

For nigh thereto the ever-damned Beaſt
Durſt not approch, for he was deadly made,
And al that life preſerved did deteſt;
Yet he it oft adventur'd to invade.
By this the drouping Day-light gan to fade,
And yield his rowme to ſad ſucceeding Night,
Who with her ſable mantle gan to ſhade
The face of earth and wayes of living wight,
And high her burning torch ſet up in heaven bright.

L.

When gentle Una ſaw the ſecond fall
Of her deare Knight, who, weary of long fight
And faint through loſſe of blood, moov'd not at all,
But lay, as in a dreame of deepe delight,
Beſmeard with pretious balme, whoſe vertuous might

XLIX. 2. *For he was deadly made,*] Made for death, hell, and deſtruction; not for life, heaven, and happineſs. UPTON.

Did heale his woundes, and ſcorching heat alay;
Againe ſhe ſtricken was with ſore affright,
And for his ſafetie gan devoutly pray,
And watch the noyous night, and wait for ioyous day.

LI.

The ioyous day gan early to appeare;
And fayre Aurora from the deawy bed
Of aged Tithone gan herſelfe to reare
With roſy cheekes, for ſhame as bluſhing red:
Her golden locks, for haſt, were looſely ſhed
About her eares, when Una her did marke
Clymbe to her charet, all with flowers ſpred,
From heven high to chace the chearleſſe darke;
With mery note her lowd ſalutes the mounting larke.

LI. 8. *From heven high to chace the chearleſſe darke;*
With mery note her lowd ſalutes the mounting larke.] This pictureſque and beautiful couplet had been read with much attention by Milton. Accordingly, in his delicious *Allegro*, the cock (the meſſenger of morn) "ſcatters the rear of darkneſs thin," or, in Spenſer's words, *chaces the chearleſſe darke;* and the lark "in ſpite of ſorrow," that is, *with mery note*, ſalutes the early-riſing poet. Drayton has thus prettily introduced the bird in his *Shepheards Garland*, ed. 1593, p. 69.

"The whiſtling larke, ymounted on her wings,
"To the gray morrow her good morrow ſings." TODD.

LI. 9. *With* mery *note*] In this ſenſe, *merry* is uſed by our tranſlators of the Bible, *James* v. 13. "Is any among you afflicted? Let him pray. Is any *merry*? Let him ſing pſalms." Where *merry* is oppoſed to *afflicted*. CHURCH.

LII.

Then freſhly up aroſe the doughty Knight,
All healed of his hurts and woundës wide,
And did himſelfe to battaile ready dight;
Whoſe early Foe awaiting him beſide
To have devourd, ſo ſoone as day he ſpyde,
When now he ſaw himſelfe ſo freſhly reare,
As if late fight had nought him damnifyde,
He woxe diſmaid, and gan his fate to feare;
Nathleſſe with wonted rage he him advaunced neare;

LIII.

And in his firſt encounter, gaping wyde,
He thought attonce him to have ſwallowd quight,
And ruſht upon him with outragious pryde;
Who him rencounting fierce, as hauke in flight,
Perforce rebutted back: The weapon bright,
Taking advantage of his open iaw,

Chaucer has applied *mery* to *herb*, as ſignifying *pleaſant*, Cant. T. 14972. edit. Tyrwhitt. The expreſſion *merry note* was probably common, as it is uſed in Amiens's ſong, in *As you like it:*

" Under the greenwood tree,
" Who loves to lie with me,
" And tune his *merry note*
" Unto the ſweet bird's throat —". TODD.

LIII. 2. *He thought attonce him to have ſwallowd*] Thus the winged ſerpent, in the Black Caſtle, attacks St. George, " pretending to have ſwallowed whole this courageous warriour, &c." *Seven Champions*, B. i. C. 1. T. WARTON.

Ran through his mouth with ſo impórtune might,
That deepe emperſt his darkſom hollow maw,
And, back retyrd, his life blood forth withall did draw.

LIV.

So downe he fell, and forth his life did breath,
That vaniſht into ſmoke and cloudës ſwift;
So downe he fell, that th' earth him underneath
Did grone, as feeble ſo great load to lift;
So downe he fell, as an huge rocky clift,

LIII. 9. *And,* back retyr'd,] And, when *drawn out back again.* Fr. *retirer.* CHURCH.

LIV. 1. *So downe he fell,* &c.] "So downe he fell,"—is four times repeated that the dreadful image might be fixed in the readers mind; and not only for this very good reaſon, but likewiſe becauſe the ſame kind of repetition is made at the fall of Babylon, of which this dragon is a type. *Rev.* xiv. 8. "Babylon is *fallen,* is *fallen.*" See too *Iſai.* xxi. 9. Milton, in his account of the metamorphoſis of the infernal ſpirits into ſerpents, repeats thrice the ſame word, *Par. Loſt,* B. x. 540.

——————————— "*down* their arms,
"*Down* fell both ſpear and ſhield; *down* they as faſt."
UPTON.

This paſſage of Spenſer is not, perhaps, without obligation to Holy Writ. Compare the triumphant Song of Deborah and Barak, *Judges* v. 26, 27. "She ſmote Siſera—At her feet he bowed, he *fell,* he lay down; at her feet he bowed, he *fell;* where he bowed, there he *fell down dead.*" TODD.

LIV. 2. *That vaniſht into ſmoke* &c.] We meet with the ſame circumſtance in Hawes's *Paſtime of Pleaſure.* But it is uſual in romance. T. WARTON.

LIV. 5. ——— *as an huge rocky clift,* &c.] This ſimile originally belongs to Homer; but almoſt all the poets have imitated it, with additions, or alterations, as their ſubject re-

Whoſe falſe foundacion waves have waſht
away,
With dreadfull poyſe is from the mayneland
rift,
And, rolling downe, great Neptune doth diſ-
may:
So downe he fell, and like an heaped moun-
taine lay.

LV.

The Knight himſelfe even trembled at his fall,
So huge and horrible a maſſe it ſeemd;
And his deare Lady, that beheld it all,
Durſt not approch for dread which ſhe miſ-
deemd;
But yet at laſt, whenas the direfull Feend
She ſaw not ſtirre, off-ſhaking vaine affright
She nigher drew, and ſaw that ioyous end:
Then God ſhe prayſd, and thankt her faith-
full Knight,
That had atchievde ſo great a conqueſt by his
might.

quired. Our poet ſays, "With dreadfull *poyſe*," that is, *force* or *weight*. None of the editions read *puſh*, as Homer, Virgil, and Milton, in their ſimilitude, expreſs it. See Homer, *Il.* ν. 137, Virg. *Æn.* xii. 685, Milton, *Par. L.* B. vi. 195. UPTON.

LV. 4. ——— *for dread which ſhe miſdeemd;*] That is, ſhe durſt not approach, through fear, which ſhe miſconceived, that the Knight had been oppreſſed by the fall of the Dragon. CHURCH.

CANTO XII.

Fayre Una to the Redcroſſe Knight
Betrouthed is with ioy:
Though falſe Dueſſa, it to barre,
Her falſe ſleightes doe imploy.

I.

BEHOLD I ſee the haven nigh at hand,
To which I meane my wearie courſe to bend;
Vere the maine ſhete, and beare up with the land,
The which afore is fayrly to be kend,
And ſeemeth ſafe from ſtorms that may offend:
There this fayre Virgin wearie of her way
Muſt landed bee, now at her iourneyes end;
There eke my feeble barke a while may ſtay,
Till mery wynd and weather call her thence away.

II.

Scarſely had Phœbus in the glooming eaſt
Yett harneſſed his fyrie-footed teeme,

I. 9. *Till* mery *wynd*] See the notes on *mery*, C. x. ſt. 51. TODD.

II. 2. ——————— *his* fyrie-footed *teeme*,] This epithet Ovid gives to the horſes of the Sun, *Met.* ii. 392.

——— " *ignipedum* vires expertus equorum."

And Statius calls Phœbus, " *ignipedum* frenator equorum," *Theb.* i. 27. UPTON.

Ne reard above the earth his flaming creaſt;
When the laſt deadly ſmoke aloft did ſteeme,
That ſigne of laſt outbreathed life did ſeeme
Unto the watchman on the caſtle-wall,
Who thereby dead that balefull Beaſt did deeme,
And to his Lord and Lady lowd gan call,
To tell how he had ſeene the Dragons fatall fall.

III.

Uproſe with haſty ioy, and feeble ſpeed,
That aged ſyre, the Lord of all that land,
And looked forth, to weet if trew indeed
Thoſe tydinges were, as he did underſtand:
Which whenas trew by tryall he out fond,
He badd to open wyde his braſen gate,
Which long time had beene ſhut, and out of hond
Proclaymed ioy and peace through all his ſtate;
For dead now was their Foe, which them forrayed late.

IV.

Then gan triumphant trompets ſownd on hye,
That ſent to heven the ecchoed report

Spenſer had before employed the epithet, in his *Shep. Cal.* July, ver. 18.

" And now the ſun hath reared up
" His FIERY-FOOTED *teme.*"

Shakſpeare probably borrowed it from Spenſer; for thus Juliet ſays, in *Rom. and Jul.*

" Gallop apace, ye *fiery-footed* ſteeds!" TODD.

Of their new ioy, and happie victory
Gainſt him, that had them long oppreſt with tort,
And faſt impriſoned in ſieged fort.
Then all the people, as in ſolemne feaſt,
To him aſſembled with one full conſórt,
Reioycing at the fall of that great Beaſt,
From whoſe eternall bondage now they were releaſt.

V.

Forth came that auncient Lord, and aged Queene,
Arayd in ántique robes downe to the grownd,
And ſad habiliments right well beſeene:
A noble crew about them waited rownd
Of ſage and ſober peres, all gravely gownd;
Whom far before did march a goodly band

IV. 4. ——————— tort,] *Injury.* Fr. CHURCH.

IV. 9. *From whoſe* eternall *bondage* &c.] See *Rev.* xiv. 10, and xx. 10. The conſtruction and meaning, however, may be, From whoſe bondage they were now eternally releaſed: *Eternall* for *eternally*. So Dante, *Infern.* C. iii.

" Dinanzi a me non fur coſe create,
" Se non eterne, ed io *eterno* duro." TODD.

V. 3. *And* ſad *habiliments*] Again, in the twenty ſecond ſtanza, "*ſad* wimple." See the note on the application of *ſad* to *dreſs*, F. Q. i. x. 7. TODD.

V. 5. ——————— *all gravely* gownd;] *Gowned* was a common word in Spenſer's time. See Barret's Dict. 1580, V. "*Gowned:* that weareth a gowne. *Togatus.*" Shakſpeare has choſen *toged* to expreſs the ſame thing, *Othell.* A. i. S. i. "The *toged* conſuls." TODD.

V. 6. ——————— *a goodly band*
Of tall young men,] It is remarkable that this paſſage ſhould have eſcaped the notice of Mr. Warton, when he pointed out ſeveral poetical alluſions to the BAND OF PEN-

Of tall young men, all hable armes to fownd,
But now they laurell braunches bore in hand;
Glad ſigne of victory and peace in all their land.

VI.

Unto that doughtie Conquerour they came,

SIONERS in his note on Milton's *Il. Penſ.* ver. 9; eſpecially, as in one of his illuſtrations, the employment of ſuch officers under the FAERY QUEEN is not overlooked. See the *Midſ. N. Dr.* A. ii. S. i.

" The cowſlips *tall* her *penſioners* be."

This, ſays Mr. Warton, " was in conſequence of Queen Eliſabeth's faſhionable eſtabliſhment of a band of military courtiers by that name. They were ſome of the handſomeſt and talleſt young men, of the beſt families and fortunes, that could be found." TODD.

V. 7. ——————— *all hable armes to* fownd,] It ſeems at firſt ſight to mean, *all able to ſound to arms*,

" Ære ciere viros, Martemque accendere cantu."

But though the words, at firſt view, ſeem to claim this interpretation, yet it has little or no ſenſe here: for the poet ſhould have ſaid, *that there marched a band of young men, all able to bear arms, but now they bore laurel branches:* and this ſenſe we may arrive at with the words, as they now ſtand, by interpreting, — " all hable arms to *ſound*," all able to *make trial* of war and arms; " arma *explorare*," to *ſound*, as it were, the depth of war. The metaphor may be bold, but the reader is to conſider what fetters our poet has put on, and that rhymes muſt be found out at any rate: and as *explorare* ſignifies both to *ſound*, and to *try*, *eſſay* or *prove:* ſo he may be allowed to uſe *to ſound*, for *to make a trial of* or *eſſay*. UPTON.

Perhaps this *rhyme upon compulſion* (as Mr. Upton conſiders it) may afford another meaning. Theſe young men, though now clad in weeds of peace, were all fit for the buſineſs of war, if their ſervices ſhould be required; that is, poetically, and with alluſion to ancient cuſtom, were, as Spenſer himſelf ſays,

" Redoubted battaile *ready* to darrayne,
" And *claſh their ſhields* —"

Or, as Milton expreſſes it, *Par. L.* B. i. 668, " with graſped *arms to claſh*—on their SOUNDING *ſhields*—the din of *war*."

TODD.

And, him before themſelves proſtráting low,
Their Lord and Patrone loud did him proclame,
And at his feet their lawrell boughes did throw.
Soone after them, all dauncing on a row,
The comely virgins came, with girlands dight,
As freſh as flowres in medow greene doe grow,
When morning deaw upon their leaves doth light;
And in their handes ſweet timbrells all upheld on hight.

VII.

And, them before, the fry of children yong
Their wanton ſportes and childiſh mirth did play,
And to the maydens ſownding tymbrels ſong
In well attuned notes a ioyous lay,
And made delightfull muſick all the way,
Untill they came, where that faire Virgin ſtood:

VI. 2. *And, him before* &c.] And proſtrating themſelves low before him. CHURCH.

VI. 8. ——————— *doth light*;] All the editions place a colon after light, and have no parentheſis. CHURCH.

VII. 3. *And to the maydens ſownding tymbrels* ſong &c.] The conſtruction is, And did ſing in well attuned notes to the ſounding tymbrels of the maydens. The ſecond edition reads, *ſung*; but this is not according to Spenſer's manner of ſpelling, which he makes agree with the correſponding rhyme. UPTON.

As fayre Diana in freſh ſommers day
Beholdes her nymphes enraung'd in ſhady wood,
Some wreſtle, ſome do run, ſome bathe in chriſtall flood;

VIII.

So ſhe beheld thoſe maydens meriment
With chearefull vew; who, when to her they came,
Themſelves to ground with gracious humbleſſe bent,
And her ador'd by honorable name,
Lifting to heven her everlaſting fame:
Then on her head they ſett a girlond greene,
And crowned her twixt earneſt and twixt game:
Who, in her ſelf-reſemblance well beſeene,
Did ſeeme, ſuch as ſhe was, a goodly Maiden Queene.

IX.

And after all the raſkall many ran,
Heaped together in rude rablement,

VIII. 3. ——————— humbleſſe] *Humility*. See the note, F. Q. i. iii. 26. And ſee ſt. 25 of this canto. TODD.

IX. 1. *And after all the* raſkall many] The *raſcality*, οἱ πολλοί. Gall. *racaille*. Chaucer, *Troil. and Creſ.* 1852.

" Of Jove, Apollo, Mars, and ſuch *raſkaile*:"

That is, ſuch a mob of deities. The mob here admire the Knight, *as from heaven ſent*, ὡς ἐξ οὐρανοῦ καταβάς, and gaze upon him with *gaping* wonderment: Virg. *Æn.* vii. 812.

" Illam omnis tectis agriſque effuſa juventus
" Turbaque *miratur* matrum, et proſpectat euntem;
" Attonitis *inhians* animis." UPTON.

To ſee the face of that victorious Man,
Whom all admired as from heaven ſent,
And gaz'd upon with gaping wonderment.
But when they came where that dead Dragon lay,
Stretcht on the ground in monſtrous large extent,
The ſight with ydle feare did them diſmay,
Ne durſt approch him nigh, to touch, or once aſſay.

X.

Some feard, and fledd; ſome feard, and well it faynd;

IX. 9. *Ne durſt approch him nigh,*] An elleipſis. Ne durſt *they* approach him nigh. T. WARTON.

X. 1. *Some feard,* &c.] The mob gathering around the dead Dragon, and diſcourſing of him, is humorouſly deſcribed, and may be compared with Homer, *Il.* χ. 370, where the many thus crowd with admiration around the body of Hector, and diſcourſe of him when dead; or with Virgil, *Æn.* viii. 265, where the monſter Cacus is deſcribed killed by Hercules. Ovid, ſpeaking of the Caledonian boar when killed, ſays, almoſt in Spenſer's words, *ne durſt they approach him nigh, or aſſay once to touch him,* Met. viii. 482.

" Immanemque ferum, multa tellure jacentem,
" Mirantes ſpectant; neque adhuc contingere tutum
" Eſſe putant."

Compare F. Q. iv. vii. 32. If any ſhould diſlike theſe ſtanzas, he ſhould in juſtice to our poet ſuppoſe, that he intended them as a kind of relief, and by way of oppoſition, to thoſe terrible images which he deſcribes in the *living Dragon.* And this mixture of the dreadful and the comick, the ſerious and the ridiculous, is much after the manner of Shakſpeare, whoſe genius ſeems in many reſpects to reſemble Spenſer's. In *Macbeth* particularly, you have a comick ſcene introduced, as a kind of relief, juſt after the horrid murder of the king. UPTON.

One, that would wiſer ſeeme then all the reſt,
Warnd him not touch, for yet perhaps remaynd
Some lingring life within his hollow breſt,
Or in his wombe might lurke ſome hidden neſt
Of many dragonettes, his fruitfull ſeede;
Another ſaide, that in his eyes did reſt
Yet ſparckling fyre, and badd thereof take heed;
Another ſaid, he ſaw him move his eyes indeed.

XI.

One mother, whenas her foolehardy chyld
Did come too neare, and with his talants play,
Halfe dead through feare, her litle babe revyld,
And to her goſſibs gan in counſell ſay;
"How can I tell, but that his talants may
Yet ſcratch my ſonne, or rend his tender hand?"
So diverſly themſelves in vaine they fray;
Whiles ſome more bold to meaſure him nigh ſtand,
To prove how many acres he did ſpred of land.

XI. 4. ——— goſſibs] *Comperes*, her friends. See Ray's North country words, in *neme* and *eame*. So, in *Mother Hubberds Tale:*

"Neighbour ape, and my *goſſip* eke beſide."

Another uſe of the word is thus explained by Verſtegan, p. 223. "Our Chriſtian anceſtors, underſtanding a ſpiritual affinity to grow between the parents, and ſuch as undertooke for the child at Baptiſme, called each other by the name of *Godſib*, which is as much as to ſay, that they were *ſib* together, that is *of kin* together through *God*. And the child, in like manner, called ſuch his God-fathers, or God-mothers." CHURCH.

XII.

Thus flocked all the folke him rownd about;
The whiles that hoarie King, with all his traine,
Being arrived where that Champion ſtout
After his Foes defeaſaunce did remaine,
Him goodly greetes, and fayre does entertayne
With princely gifts of yvory and gold,
And thouſand thankes him yeeldes for all his paine.
Then when his Daughter deare he does behold,
Her dearely doth imbrace, and kiſſeth manifold.

XIII.

And after to his pallace he them bringes,
With ſhaumes, and trompets, and with clarions ſweet;
And all the way the ioyous people ſinges,
And with their garments ſtrowes the paved ſtreet;
Whence mounting up, they fynd purveyaunce meet
Of all, that royall princes court became;
And all the floore was underneath their feet

XII. 6. ——— *gifts of yvory and gold,*] Such preſents as we read of in ancient authors: for our poet is all antique. See Virg. *Æn.* iii. 464. "*Dona* dehinc *auro* gravia, ſectoque *elephanto*, &c." UPTON.

XIII. 4. *And with their garments ſtrowes the paved ſtreet;*] In alluſion to *Matt.* xxi. 8, *Luke*, xix. 36. UPTON.

Beſpredd with coſtly ſcarlott of great name,
On which they lowly ſitt, and fitting purpoſe frame.

XIV.

What needes me tell their feaſt and goodly guize,
In which was nothing riotous nor vaine?
What needes of dainty diſhes to devize,
Of comely ſervices, or courtly trayne?

XIII. 8. ——————*ſcarlott of* great name,] Of *great celebrity.* Mr. Upton refers to Horat. L. iii. Od. 9. "*Multi* Lydia *nominis.*" But the phraſe ſeems to be, originally, Grecian. See Ælian, V. H. II. 13. ΠΟΛΥ γὰρ ἦν τῦ Σωκράτες ΟΝΟΜΑ. Hence the adjective, πολυώνυμος. TODD.

XIII. 9. —————*and fitting purpoſe frame.*] That is, their converſation was ſuitable to the occaſion of their meeting. See the note on *purpoſe*, F. Q. i. ii. 30. CHURCH.

XIV. 1. *What needes me tell their feaſt* &c.] Compare the deſcription of Florimel's wedding, F. Q. v. iii. 3. After this indirect, but comprehenſive, manner, Chaucer expreſſes the pomp of Cambuſcan's feaſt, *Squ. Tale*, v. 83.

" Of which ſhall I tell all the array,
" Then would it occupie a ſommer's day;
" And eke it needeth not to deviſe
" At every courſe the order of ſervice.
" I wol not tellen as now, of her ſtrange ſewes,
" Ne of her ſwans, ne of her heron ſewes.
" Eke in that land, as tellen knights old,
" There is ſome meat that is full dainty hold,
" That in this lond men retch of it but ſmall:
" There is no man that may reporten all."

Thus alſo, when Lady Cuſtance is married to the Sowdan of Surrie, or Syria, *Man of Lawes T.* 704.

" What ſhuld I tellen of the rialte
" Of that wedding? or which courſe goth beforn?
" Who bloweth in a trompe, or in a horne?"

In theſe paſſages it is very evident, that Chaucer intended a burleſque upon the tedious and elaborate deſcriptions of ſuch unimportant circumſtances, ſo frequent in books of chivalry.

T. WARTON.

My narrow leaves cannot in them contayne
The large diſcourſe of roiall princes ſtate.
Yet was their manner then but bare and playne;
For th' ántique world exceſſe and pryde did hate:
Such proud luxurious pompe is ſwollen up but late.

XV.

Then, when with meates and drinkes of every kinde
Their fervent appetites they quenched had,
That auncient Lord gan fit occaſion finde,
Of ſtraunge adventures, and of perils ſad
Which in his travell him befallen had,
For to demaund of his renowmed gueſt:
Who then with utt'rance grave, and count'nance ſad,
From poynt to poynt, as is before expreſt,
Diſcourſt his voyage long, according his requeſt.

XV. 1. *Then, when with meates and drinkes of every kinde*
Their fervent appetites they quenched had,] See alſo F. Q. iii. i. 52. There is a verſe of like ſenſe in old Homer often repeated, which ſhowes him no enemy to cheerful entertainments, and 'tis tranſlated by Virgil, Taſſo, Spenſer, Milton, &c. Αυτάρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἵντο, *Il.* ι. 92. See *Il.* ά. 467, Ϛ'. 432, ή. 325, and other paſſages. And Virgil, *Æn.* viii. 184, Taſſo, C. xi. 17, and Milton, *Par. L.* B. v. 451. UPTON.

XV. 9. ——————— according *his requeſt.*] That is, *granting* his requeſt. TODD.

XVI.

Great pleaſure, mixt with pittiful regard,
That godly King and Queene did paſſionate,
Whyles they his pittifull adventures heard;
That oft they did lament his luckleſſe ſtate,
And often blame the too impórtune fate
That heapd on him ſo many wrathfull wreakes;
(For never gentle Knight, as he of late,
So toſſed was in fortunes cruell freakes;)
And all the while ſalt teares bedeawd the hearers cheaks.

XVII.

Then ſayd that royall pere in ſober wiſe;
" Deare ſonne, great beene the evils which ye bore
From firſt to laſt in your late enterpriſe,
That I no'te, whether praiſe or pitty more:
For never living man, I weene, ſo ſore
In ſea of deadly daungers was diſtreſt:

XVI. 2. ——————— *did* paſſionate.] That is, did *expreſs with affection.* The French, and Italians, have *paſſioner, paſſionare:* and I find it in a play attributed to Shakſpeare, named *Titus Andronicus:*

" Thy neice and I (poor creatures) want our hands,
" And cannot *paſſionate* our tenfold grief
" With folded arms:"

That is, *expreſs with paſſion.* UPTON.

XVI. 5. *And often blame the too* impórtune fate] The *cruell fate.* See Ovid, *Met.* x. 634.

" Nec mihi conjugium *fata importuna* negarent."

Spenſer ſeems here to have had his eye on the introduction to the Æneid. UPTON.

XVII. 6. *In* ſea *of deadly* daungers &c.] Some expreſſions in this ſtanza are tranſlated from the learned languages, as *ſea*

But ſince now ſafe ye ſeiſed have the ſhore,
And well arrived are, (High God be bleſt!)
Let us devize of eaſe and everlaſting reſt."

XVIII.

"Ah deareſt Lord," ſaid then that doughty Knight,
"Of eaſe or reſt I may not yet devize;
For by the faith, which I to armes have plight,
I bownden am ſtreight after this emprize,
As that your Daughter can ye well advize,
Backe to retourne to that great Faery Queene,
And her to ſerve ſixe yeares in warlike wize,
Gainſt that proud Paynim King that works her teene:
Therefore I ought crave pardon, till I there have beene."

XIX.

"Unhappy falls that hard neceſſity,"
Quoth he, "the troubler of my happy peace,
And vowed foe of my felicity;
Ne I againſt the ſame can juſtly preace.

of daungers, κλύδων κακῶν, Eurip. Med. 362; and *ye ſeiſed have the ſhore*, as in Hor. L. i. Od. 14. "*occupare portum.*" UPTON.

No expreſſions are more common in ancient Engliſh poetry, than the *ſea of dangers*, or *of ſorrow*, or *of joy*, or *of paſſion*; the *waves of delight*, and the *waves of care* &c. TODD.

XVIII. 8. ——————— *her* teene:] *Vexation*, or *grief*. So, in *Sir Bevis of Hampton:*

"When Sir Bevis ſaw the blood,
"For ire and *teene* he waxed wood."

And, in Fairfax, B. iii. 45.

"The angrie Pagan bit his lips for *teene*." TODD.

But ſince that band ye cannot now releaſe,
Nor doen undo, (for vowes may not be vayne,)
Soone as the terme of thoſe ſix yeares ſhall ceaſe,
Ye then ſhall hether backe retourne agayne,
The marriage to accompliſh vowd betwixt you twayn:

XX.

" Which, for my part, I covet to performe,
In ſort as through the world I did proclame,
That whoſo kild that Monſter moſt deforme,
And him in hardy battayle overcame,
Should have mine onely Daughter to his Dame,
And of my kingdome heyre apparaunt bee:
Therefore ſince now to thee perteynes the ſame,
By dew deſert of noble chevalree,
Both Daughter and eke Kingdome lo! I yield to thee."

XXI.

Then forth he called that his Daughter fayre,
The faireſt Un', his onely Daughter deare,
His onely Daughter and his onely hayre;
Who forth proceeding with ſad ſober cheare,

XXI. 4. ———— proceeding] So all the editions. I would read *proceeded*, and place a full point after *cheare*.
CHURCH.

I prefer Spenſer's own pointing, as it connects *proceeding* with *the morning* in the next line. Compare *Sol. Song*, vi. 10. " Who is ſhe that *looketh forth as the morning*? Quæ eſt quæ

As bright as doth the morning ſtarre appeare
Out of the eaſt, with flaming lockes bedight,
To tell that dawning day is drawing neare,
And to the world does bring long-wiſhed light:
So faire and freſh that Lady ſhewd herſelfe in ſight:

XXII.

So faire and freſh, as freſheſt flowre in May;
For ſhe had layd her mournefull ſtole aſide,

progreditur &c." as the old Latin tranſlation reads; "quæ *videtur*, quæ *videndam ſe præbet*," as R. Stephens amends and explains it. Compare alſo Theocritus, *Idyll.* xviii. 26.

Ἀὼς ἀν ἴλλοισα καλὸν διάφαινε πρόσωπον, —
Ὦ ΔΕ καὶ ἁ χρυσέα Ἑλένα διαφαίνετ' κ. τ. λ. TODD.

Ibid. ——— *with* ſad ſober cheare,] With *grave* and *modeſt countenance*. See the notes on *ſad* and *cheere*, F. Q. i. i. 2. *Sober* was a term deſcriptive of female grace. Thus, in the *Chron. Hiſt. of K. Leir*, 1605, Cordella is deſcribed;

——— "She is ſo nice, and ſo demure,
"So *ſober*, courteous, modeſt, &c."

And thus Milton, following his maſter Spenſer:

"Come, penſive Nun, devout and pure,
"*Sober*, ſtedfaſt, and demure." TODD.

XXI. 5. *As bright* &c.] This compariſon is frequent in romance. See the note on *did ſhine as the morning ſtarre*, F. Q. i. ii. 36. It ſeems to have been borrowed from the poets of antiquity. See the preceding note. *The ſtar that tells that dawning day is near*, appears to have been adopted, as Mr. Upton has remarked, from Hom. *Odyſſ.* ν. 93.

Εὖτ' ἀστὴρ ὑπέρισχε φαάντατος, ὅστε μάλιστα
Ἔρχεται ἀγγέλλων φάος Ἠοῦς κ. τ. λ. TODD.

XXII. 2. ——— *her mournefull* ſtole] Fr. *Stole*, a long robe or garment, reaching to the ancles or heels, according to Cotgrave. Milton's Melancholy is painted, however, with

——— "a ſable *ſtole* of Cyprus lawn,
"*Over her decent ſhoulders drawn*:"

And Spenſer thus deſcribes Una's *black ſtole*, F. Q. i. i. 4.

TODD.

And widow-like ſad wimple throwne away,
Wherewith her heavenly beautie ſhe did hide,
Whiles on her wearie iourney ſhe did ride;
And on her now a garment ſhe did weare
All lilly white, withoutten ſpot or pride,
That ſeemd like ſilke and ſilver woven neare;
But neither ſilke nor ſilver therein did appeare.

XXIII.

The blazing brightneſſe of her beauties beame,

XXII. 3. ——————— wimple] Fr. *Guimple.* See the note on *wimpled*, F. Q. i. i. 4. It is generally uſed to denote the linen plaited cloth, which nuns wear about their necks. See Blount. In old French it is uſed for a *hood.* See the note on *Hiſt. de Gerard Comte de Nevers*, Paris edit. P. 2d. p. 40. "*Guimple*, bandeau ou cornette de femme. Borel prétend que le mot de *guimple* vient du Latin *vinculum*, parce qu'on en lie la teſte." TODD.

XXII. 7. *All lilly white, withoutten ſpot or pride,*] See *Rev.* xix. 7. "The marriage of the Lamb is come, and his wife hath made herſelf ready: and to her was granted, that ſhe ſhould be arrayed in fine linen, clean and white; for the fine linen is the righteouſneſs of Saints." This paſſage plainly alludes to the myſtical union of Chriſt and his Church; and this too is the allegorical alluſion of our poet. *White without ſpot*; ſo the Church is to be arrayed; *and without pride*; not like the ſcarlet whore Dueſſa. See *Sol. Song*, iv. 7. "Thou art all fair, there is *no ſpot* in thee." UPTON.

XXIII. 1. *The blazing brightneſſe of her beauties beame*, &c.] Truth now appears in all her brightneſs and beauty. But there is a particular reaſon when he mentions her *beauteous beame, and light of her ſunſhiny face;* for ſo ſhe is deſcribed in *Rev.* xiii. 1. "A woman clothed with the ſun, &c."

UPTON.

Compare the deſcription of Fidelia, F. Q. i. x. 12. Petrarch, I ſhould obſerve, has clothed the Virgin Mary with the ſun, in his *Canzone* addreſſed to her; as Milton has alſo clad the ſacred Power of Chaſtity in *Comus.* Petrarch has likewiſe finely expreſſed the *brightneſs of beauty's beam* in a ſingle expreſſion. He is deſcribing Laura. The whole paſſage is inimitably elegant. See *Son.* 69. Parte prima:

And glorious light of her ſunſhyny face,
To tell, were as to ſtrive againſt the ſtreame:
My ragged rimes are all too rude and bace
Her heavenly lineaments for to enchace.
Ne wonder; for her own deare loved Knight,
All were ſhe daily with himſelfe in place,
Did wonder much at her celeſtial ſight:
Oft had he ſeene her faire, but never ſo faire dight.

XXIV.

So fairely dight when ſhe in preſence came,
She to her Syre made humble reverence,
And bowed low, that her right well became,
And added grace unto her excellence:
Who with great wiſedome and grave eloquence

" Non era l' andar ſuo coſa mortale,
" Ma d' angelica forma; e le parole
" Sonavan' altro che pur voce umana.
" Uno ſpirto celeſte, *un vivo ſole*
" Fu quel ch' io vidi —" TODD.

XXIII. 4. *My* ragged *rimes*] I certainly would read *rugged*, that is, *hard, rough*; for no authors ſay, in this ſenſe, " verſus *lucerati, ragged* verſes;" but " verſus *ſcabri, duri*," that is, *rugged, rough*, rhymes. " Nemo ex hoc viles putet veteres poëtas, quod verſus eorum *ſcabri* nobis videntur," Macrob. L. vi. C. 3. " Verſus *duros*," Horat. *Art. Poet.* v. 446. This correction is confirmed from F. Q. iii. ii. 3. " My rhimes too rude and *rugged* arre." UPTON.

In the poet's *Shep. Cal.* alſo for November, we have " rimes *rugged* and unkempt." Yet ſtill we are not too haſtily to diſcard *ragged*. For thus Skelton, Spenſer's predeceſſor, in his *Boke of Colin Clout*, Poems edit. 1736, p. 180.

" For though my rime be *ragged*,
" Tattered and iagged, &c." TODD.

XXIII. 7. *All were ſhe*] Although ſhe were. CHURCH.

Thus gan to ſay—But, eare he thus had ſayd,
With flying ſpeede, and ſeeming great pretence,
Came running in, much like a man diſmayd,
A Meſſenger with letters, which his meſſage ſayd.

XXV.

All in the open hall amazed ſtood
At ſuddeinneſſe of that unwary ſight,

XXV. 1. *All in the open hall amazed ſtood*
At ſuddeinneſſe &c.] He ſeems to have copied this ſurpriſe, occaſioned in the hall by the ſudden and unexpected entrance of a meſſenger, together with ſome of the concomitant circumſtances, from a ſimilar but more alarming ſurpriſe in Chaucer, which happened at Cambuſcan's annual birthday feſtival, *Squ. Tale*, v. 96.

" And ſo befell, that, after the third courſe,
" While that the king ſat thus in his noblay,
" Herk'ning his minſtrelis their thingis play,
" Beforn him at his bord deliciouſly;
" In at the hall dore full ſodeinly
" There came a knight upon a ſtede of braſs;
" And in his hond &c. ————
" And up he rideth to the hie bord;
" In all the hall ne was there ſpoke a word,
" For marveile of this knight, him to behold
" Full beſily they waiten yong and old.
" This ſtraunge knight ————
" Salvid the king and quene, and lordis all,
" By ordir, as they ſittin in the hall, &c. ——
" And after this, beforn the hie bord,
" He with a manly voice ſaide his meſſage."

Theſe ſudden entrances of ſtrange and unexpected perſonages, when feaſts were magnificently celebrated in great halls, in the ages of chivalry, ſeem to have been no uncommon incident; either for diverſion of the gueſts, or exhibiting complaints, or encreaſe of the ſolemnity. Stow has recorded an inſtance of this ſort, in his *Survey of London*, p. 387. ed. 1599. The ceremony of our champion at the coronation, the only genuine

And wondred at his breathleſſe haſty mood:
But he for nought would ſtay his paſſage right,
Till faſt before the King he did alight;
Where falling flat great humbleſſe he did make,
And kiſt the ground whereon his foot was pight;
Then to his handes that writt he did betake,
Which he diſcloſing, read thus, as the paper ſpake;

XXVI.

'To thee, moſt mighty King of Eden fayre,
'Her greeting ſends in theſe ſad lines addreſt
'The wofull Daughter and forſaken Heyre
'Of that great Emperour of all the Weſt;
'And bids thee be advized for the beſt,
'Ere thou thy Daughter linck, in holy band
'Of wedlocke, to that new unknowen Gueſt:
'For he already plighted his right hand
'Unto another love, and to another land.

remainder of chivalry ſubſiſting in modern times, is much in the ſpirit of this cuſtom. T. WARTON.

XXV. 2. ——————— unwary] *Unexpected*, of which they were not aware. CHURCH.

XXV. 8. ——————— *he did* betake,] *Commit.* This appears to have been a common acceptation of *betake*. See Barret's Dict. 1580. "To *betake*, or *committe*. Trado. I *betake*, *committe*, or *bequeath*, the matter to thee. Iſtuc tibi *dedo* negotii. Ter." Spenſer often uſes the word in this ſenſe. TODD.

XXVII.

'To me ſad Mayd, or rather Widow ſad,
'He was affyaunced long time before,
'And ſacred pledges he both gave, and had,
'Falſe erraunt Knight, infámous, and for-
ſwore!
'Witneſſe the burning altars, which he ſwore,
'And guilty heavens of his bold periury;
'Which though he hath polluted oft of yore,
'Yet I to them for iudgement iuſt doe fly,
'And them coniure t' avenge this ſhamefull
iniury!

XXVIII.

'Therefore ſince mine he is, or free or bond,
'Or falſe or trew, or living or elſe dead,
'Withhold, O ſoverayne Prince, your haſty
hond
'From knitting league with him, I you aread;

XXVII. 4. ——— infámous, *and forſwore!*] The accent falls on the ſecond ſyllable of *infamous*. This was uſual in elder days. Thus Drummond, in his *Urania:*

"On this *infámous* ſtage of woe to die."

And Sylveſter, *Du Bart.* 1621, p. 241.

"By thine *infámous* life's accurſed ſtate."

See more inſtances in the note on Milton's *Ode Nativ.* v. 12. "*Infámous* blot." TODD.

XXVII. 5. *Witneſſe the burning altars, which he ſwore,*] That is, by which he ſwore. Spenſer often omits the prepoſition. Virg. *Æn.* xii. 201.

"Tango aras, medioſque ignes, et numina teſtor." UPTON.

XXVIII. 4. ——— *I you aread;*] I adviſe you. So, in *Sir Bevis of Hampton:*

"The Lady anſwered him tho,
"From my gate *I read thee* goe." TODD.

'Ne weene my right with ſtrength adowne to tread,
'Through weakneſſe of my widowhed or woe:
'For Truth is ſtrong her rightfull cauſe to plead,
'And ſhall finde friends, if need requireth ſoe.
'So bids thee well to fare, thy neither friend nor foe, *Fideſſa.*'

XXIX.

When he theſe bitter byting wordes had red,
The tydings ſtraunge did him abaſhed make,
That ſtill he ſate long time aſtoniſhed,
As in great muſe, ne word to creature ſpake.
At laſt his ſolemn ſilence thus he brake,
With doubtfull eyes faſt fixed on his Gueſt;
"Redoubted Knight, that for myne only ſake
Thy life and honor late adventureſt;
Let nought be hid from me, that ought to be expreſt.

XXX.

"What meane theſe bloody vowes and idle threats,
Throwne out from womaniſh impatient mynd?
What hevens? what altars? what enraged heates,
Here heaped up with termes of love unkynd,
My conſcience cleare with guilty bands would bynd?
High God be witneſſe, that I guitleſſe ame!

But if yourſelfe, Sir Knight, ye faulty fynd,
Or wrapped be in loves of former Dame,
With cryme doe not it cover, but diſcloſe the
ſame."

XXXI.

To whom the Redcroſſe Knight this anſwere ſent;
"My Lord, my King; be nought hereat
diſmayd,
Till well ye wote by grave intendiment,
What Woman, and wherefore, doth me up-
brayd
With breach of love and loialty betrayd.
It was in my miſhaps, as hitherward
I lately traveild, that unwares I ſtrayd
Out of my way, through perils ſtraunge and
hard;
That day ſhould faile me ere I had them all
declard.

XXXII.

"There did I find, or rather I was fownd
Of this falſe Woman that Fideſſa hight,
Fideſſa hight the falſeſt Dame on grownd,

XXXI. 9. *That day* ſhould &c.] *Should* is frequently uſed for *would* by our poet and other writers of his time, or before him. See *Hebr.* ii. 32, and Cicer. *Nat. Deor.* iii. 32. "Dies deficiat, ſi velim numerare." UPTON.

XXXII. 3. *Fideſſa hight the falſeſt Dame*] I think that the pointing ſhould be altered, and that the words would have a greater ſpirit and energy if we thus read:

"*Fideſſa hight! the falſeſt dame* —"

What, ſhe called *Fideſſa*, the *faithful!* the falſeſt of woman-kind—The repetition, *Fideſſa hight*, carries with it a pathos and indignation, UPTON.

Moſt falſe Dueſſa, royall richly dight,
That eaſy was t' inveigle weaker ſight:
Who by her wicked arts and wiely ſkill,
Too falſe and ſtrong for earthly ſkill or might,
Unwares me wrought unto her wicked will,
And to my foe betrayd, when leaſt I feared ill."

XXXIII.

Then ſtepped forth the goodly royall Mayd,
And, on the ground herſelfe proſtráting low,
With ſober countenance thus to him ſayd;
" O pardon me, my ſoveraine Lord, to ſhow
The ſecret treaſons, which of late I know
To have bene wrought by that falſe Sorce-
reſſe:
Shee, onely ſhe, it is, that earſt did throw
This gentle Knight into ſo great diſtreſſe,
That death him did awaite in daily wretched-
neſſe.

XXXIV.

" And now it ſeemes, that ſhe ſuborned hath
This crafty Meſſenger with letters vaine,

XXXII. 4. ——— *rōyall* richly dight,] *Richly dight* is a frequent phraſe in our elder poetry, as I have ſhown in a note on Milton's " windows *richly dight*," Il. Penſ. 159. *Dight* is *adorned*, as in ſt. 3, where Una is " fair *dight*." TODD.

XXXIV. 2. ——— *with letters* vaine,] *Vaine*, that is, *idle* letters. So corrected from the Errata of the firſt edition, which reads *faine*, and which is, I ſhould think, what Spenſer gave, as he uſes *faine* for *feign*, in ſt. 38, and in F. Q. ii. i. 20 and 21. And perhaps he might here uſe it for *fained*, (dropping the laſt letter for the ſake of the rhyme,) that is, *falſed* letters, as in F. Q. ii. i. 1. CHURCH.

To worke new woe and unprovided ſcath,
By breaking of the band betwixt us twaine;
Wherein ſhe uſed hath the practicke paine
Of this falſe Footman, clokt with ſimpleneſſe,
Whome if ye pleaſe for to diſcover plaine,
Ye ſhall him Archimago find, I gheſſe,
The falſeſt man alive; who tries, ſhall find no leſſe."

XXXV.

The King was greatly moved at her ſpeach;
And, all with ſuddein indignation fraight,
Bad on that Meſſenger rude hands to reach.
Eftſoones the gard, which on his ſtate did wait,
Attacht that Faytor falſe, and bound him ſtrait:
Who ſeeming ſorely chauffed at his band,
As chained beare whom cruell dogs doe bait,

The poet would hardly have directed the alteration of *faine* to *vaine*, if he had intended the former word to expreſs his meaning here. I ſubſcribe to the following remark of Mr. Upton: "Spenſer, among the errours of the preſs, corrected it *vaine*, that is, *falſe*; as uſed in Scripture." TODD.

XXXIV. 3. ——— unprovided ſcath,] *Unforeſeen miſchief*, as Mr. Church has obſerved. *Scath* is *hurt, or damage*. Thus G. Douglas, p. 72, v. 23. fol. edit.

——— "How grete harme and *ſkaith*, for evermair,
"That child has caught.—"

See alſo Gloſſ. Urry's Chaucer, V. *Scathe*. TODD.

XXXIV. 4. *By breaking* of *the band*] Some editions, ſince Spenſer's, read "By breaking *off* the band." But, as Mr. Upton has obſerved, there is rarely any diſtinction, in old Engliſh books, between *of* and *off*. TODD.

XXXIV. 5. ——— *the* practicke paine] The *practice and endeavour*. UPTON.

XXXV. 5. ——— Faytor] *Faytor* is a law-term: A *vagabond, idle fellow*. Fr. *Faitard*, Skinner. CHURCH.

With ydle force did faine them to withſtand;
And often ſemblaunce made to ſcape out of their hand.

XXXVI.

But they him layd full low in dungeon deepe,
And bound him hand and foote with yron chains;
And with continual watch did warely keepe.
Who then would thinke, that by his ſubtile trains
He could eſcape fowle death or deadly pains?
Thus, when that Princes wrath was pacifide,
He gan renew the late forbidden bains,
And to the Knight his Daughter dear he tyde
With ſacred rites and vowes for ever to abyde.

XXXVII.

His owne two hands the holy knotts did knitt,
That none but death for ever can divide;
His owne two hands, for ſuch a turne moſt fitt,
The houſling fire did kindle and provide,

XXXVI. 1. *But they him layd full low in dungeon deepe*, &c.] Compare *Rev.* xx. 2—7, and F. Q. ii. i. 1. And you will ſee how neceſſary 'tis to preſerve the allegory, that Archimago ſhould be *looſed out of his priſon:* you will likewiſe ſee, that this poem is not unconnected; no cyclick or rhapſodical poem, but that 'tis *one and many*; *one* poem of *many* parts; and that the ſtory cannot end, till the Knights all return back to the Fairy court, to give an account of themſelves to their Fairy Queen. UPTON.

XXXVII. 4. *The* houſling fire *did kindle and provide,*
And holy water *thereon ſprinckled wide;*] He alludes to the marriages of antiquity, which were ſolemnized,

And holy water thereon ſprinckled wide;
At which the buſhy teade a groome did light,
And ſacred lamp in ſecret chamber hide,
Where it ſhould not be quenched day nor night,
For feare of evil fates, but burnen ever bright.

ſacramento ignis et aquæ: The *houſling fire,* i. e. ſacramental fire, or fire uſed in that ſacrament of marriage. Anglo-S. huȝel, *the Sacrament;* huȝl-ðiȝce, *the Communion Cup.* Goth. hunſl, *victima, ſacrificium.* Chaucer uſes the word frequent, as *to ben houſled,* to receive the Sacrament. Shakſpeare, in Hamlet, has *unhouſel'd,* i. e. not having received the Sacrament. Theſe two elements, fire and water, were uſed in marriages; but the conſecrated or holy water was not *ſprinckled on the fire,* as Spenſer ſeems to ſay; but the water was ſprinkled on the *bride:* I wonder therefore Spenſer did not rather write, "And holy water ſprinckled on the bride." See Alex. ab Alexand. L. ii. C. 5. "Stipulatione ergo factâ et ſponſione ſecutâ, *ignem* et *aquam* in limine appoſitam uterque tangere jubebatur, quâ etiam *nova nupta aſpergitur:* quaſi eo fœdere inexplicabili vinculo et mutuo nexu forent copulati. Hæc enim elementa ſunt primæ naturæ, quibus vita victuſque communis conſtat, et quibus, qui extorres ab hominum cœtu futuri ſunt, interdici legibus ſolet." Compare Servius on Virg. *Æn.* iv. 167, and on *Æn.* xii. 119. Alluſions are frequent to this ceremony. See Ov. *Art. Am.* L. ii. 598, and Valer. Fl. L. viii. 245.

UPTON.

XXXVII. 6. *At which the* buſhy teade *a groome did light,*
And ſacred lamp in ſecret chamber hide, &c.]

Spenſer uſes here the Italian or Latin word, *tæda:* he ſays *buſhy,* becauſe made of a bundle of thorns: Alex. ab Alexand. L. ii. C. v. "Tertius vero anteit qui facem accenſam præfert, *ex ſpina albâ,* quâ prælucente ad virum nupta deducitur." Catull. in Nupt. Jul. et Manl. "*Spineam* quate *tedam.*" Ovid, *Faſt.* ii. 558. "Expectet puros *ſpinea teda* dies." There is another reading, *pinea teda:* the *buſhy teade,* becauſe made of ſplitted pine, bundled together. Spenſer adds, *And ſacred lampe in ſecret chamber hide;* here I believe he has a myſtical meaning of his own, for 'tis neither a Roman, Grecian, nor Jewiſh cuſtom, as far as I can find. But he ſeems to allude to the myſtical meaning of the Wiſe Virgins' lamps in the parable, which, like the typical fire in *Levit.* vi. 13, "ſhall ever be burning upon the altar *of love;* ſhall never go out." UPTON.

XXXVIII.

Then gan they ſprinckle all the poſts with wine,
And made great feaſt to ſolemnize that day:
They all perfumde with frankincenſe divine,
And precious odours fetcht from far away,
That all the houſe did ſweat with great aray:
And all the while ſweete muſicke did apply
Her curious ſkill the warbling notes to play,
To drive away the dull melancholy;
The whiles one ſung a ſong of love and iollity.

XXXIX.

During the which there was an heavenly noiſe

XXXVIII. 1. *Then gan they ſprinckle all the* poſts with wine,] *With wine*, ſays Spenſer; *with oil*, ſay others. "Mos fuerat ut nubentes puellæ, ſimul quum veniſſent ad limen mariti, *poſtes*, antequam ingrederentur, ornarent laneis vittis et *oleo* ungerent: et inde uxores dictæ ſunt, quaſi unxores." Servius on Virg. *Æn.* iv. 458. See Voſſius, Etymol. *uxor*. UPTON.

XXXVIII. 8. *To drive away the dull melancholy;*] The ſame verſe occurs, and upon the ſame occaſion, F. Q. i. v. 3. T. WARTON.

XXXVIII. 9. ——— *a ſong of love* &c.] The epithalamium, or bridal ſong; of which ſee an account in the note on Spenſer's beautiful poem, entitled *Epithalamion*. TODD.

XXXIX. 1. *During the which there was a heavenly* noiſe
Heard ſownd &c.] Alluding, as Mr. Upton obſerves, to the ſong ſung at the marriage of the Lamb, *Rev.* xix. 6, 7. *Noiſe* is here uſed in the ſame ſenſe, as in *Pſal.* xlvii. 5. "God is gone up with a merry *noiſe*." See Mr. Warton's note on "melodious *noiſe*," in Milton's *Ode at a Solemn Muſick*. In old French, it may be added, the word *noiſe* is to be found in a good ſenſe. Thus in the *Bible Hiſtoriaux:*

"Et jouglor y font grant *noiſe*."

See the note on *Hiſt. de Gerard Comte de Nevers*, Paris edit. 12mo. P. 2d. p. 101, where we are told that *noiſe* is often thus uſed in the ancient romances. TODD.

Heard ſownd through all the pallace pleaſantly,
Like as it had bene many an angels voice
Singing before th' Eternall Maieſty,
In their trinall triplicities on hye:
Yett wiſt no creature whence that hevenly ſweet
Proceeded, yet each one felt ſecretly
Himſelfe thereby refte of his ſences meet,
And raviſhed with rare impreſſion in his ſprite.

XL.

Great ioy was made that day of young and old,
And ſolemne feaſt proclaymd throughout the land,
That their exceeding merth may not be told:
Suffice it heare by ſignes to underſtand
The uſuall ioyes at knitting of loves band.
Thriſe happy man the Knight himſelfe did hold,
Poſſeſſed of his Ladies hart and hand;
And ever, when his eie did her behold,
His heart did ſeeme to melt in pleaſures manifold.

XXXIX. 5. *In their trinall triplicities*] See the note on the poet's *Hymne of Heav. Love*, ver. 64. TODD.

XXXIX. 9. ——————— ſprite.] So the firſt and ſecond editions; which Upton, Church, and Tonſon's edit. of 1758, follow. Some editions read *ſpreete* or *ſpreet*. TODD.

XL. 3. ——————— may] *Can*. See the note on F. Q. i. vi. 39. CHURCH.

XL. 9. His *hart* &c.] So the firſt edition, and the edit. 1751. The ſecond edition, the folios, and Hughes, read "*Her*

XLI.

Her ioyous preſence, and ſweet company,
In full content he there did long enioy;
Ne wicked envy, ne vile gealoſy,
His deare delights were hable to annoy;
Yet, ſwimming in that ſea of blisfull ioy,
He nought forgott how he whilome had ſworne,
In caſe he could that monſtrous Beaſt deſtroy,
Unto his Faery Queene backe to retourne;
The which he ſhortly did; and Una left to mourne.

XLII.

Now, ſtrike your ſailes, yee iolly mariners,
For we be come unto a quiet rode,
Where we muſt land ſome of our paſſengers,
And light this weary veſſell of her lode.
Here ſhe a while may make her ſafe abode,
Till ſhe repaired have her tackles ſpent,

heart." How material an alteration for the worſe this is, I need not ſay. The genuine reading reminds me of that tender paſſage in Milton, *Par. L.* B. v. 11.

——— " he, on his ſide
" Leaning half rais'd, *with lpoks of cordial love*
" *Hung over her enamour'd.*" CHURCH.

Mr. Upton, and Tonſon's edition of 1758, have alſo re-admitted the genuine reading. TODD.

XLII. 1. *Now, ſtrike your ſailes*, &c.] See alſo the firſt ſtanza of this canto; and Statius, *Theb.* xii. 809, *Silv.* IV. iv. 89; Virg. *Georg.* iv. 116; Juv. *Sat.* i. 149; Sidonius, *Carm.* xxiv. 99, *Epiſt.* xvi, *Carm.* ii. 537; Ovid, *Art. Am.* i. 779, iii. 784, *Remed.* 811; Nemeſian, *Cyneget.* 58. Proſe-writers uſe the ſame metaphor. JORTIN.

And wants ſupplide; and then againe abroad
On the long voiage whereto ſhe is bent:
Well may ſhe ſpeede, and fairely finiſh her intent! *

* OUR poet having brought his veſſel into harbour, to reſt and repair; let us, like travellers, talk over the wonders we have ſeen, and the regions we have paſſed over of fable, myſtery, and allegory.

However the wiſe, and the grave, may affect to deſpiſe wonderful tales; yet well related, with novelty and variety, they work upon the heart by ſecret charms and philters, and never fail both to ſurpriſe and to delight. But delight and entertainment are not all; for a good poet ſhould inſtruct; not in the narration of particular facts, like an hiſtorian; but in exhibiting univerſal truths, as a philoſopher: by ſhowing the motives, cauſes, and ſprings of action; by bringing before your eyes TRUTH in her lovely form, and ERROUR in her loathſome and filthy ſhape; DECEIT ſhould be ſtripped, and HYPOCRISY laid open: and, while wonderful ſtories and repreſentations of viſionary images engage the fancy, the poet ſhould all along intend theſe only as initiations into the more ſacred myſteries of morals and religion.

Leſt you ſhould object to the probability of his ſtories, the poet names the time, when theſe wonders were performed, viz. during the minority of Prince Arthur; and mentions the very perſons who performed them; Prince Arthur, St. George, Sir Satyrane, Archimago, &c. nay, he points out the very places, wherein the adventures were achieved. If after ſo circumſtantial a recital of time, place, and perſons, you will ſtill not believe him, you muſt be enrolled, I think, among the very miſcreants; for as to his wonderful tales of enchantments, witches, apparitions, &c. all this is eaſily accounted for by ſupernatural aſſiſtance.

This firſt book bears a great reſemblance to a tragedy, with a cataſtrophe not unfortunate. The Redcroſſe Knight and Una appear together on the ſtage; nothing ſeeming to thwart their happineſs; but, by the plots and pains of Archimago, they are ſeparated; hence ſuſpicions and diſtreſſes: She with difficulty eſcapes from a lawleſs Sarazin and Satyrs, and he is actually made a priſoner by a mercileſs Giant: When unexpectedly Prince Arthur, like ſome god in a machine, appears, and releaſes the Knight; who becomes a new man, and with new joy is contracted to his ever-faithful Una.

If we conſider the perſons or characters in the drama, we ſhall find them all conſiſtent with themſelves, yet maſterly oppoſed and contraſted: The ſimplicity and innocence of Una may be ſet in oppoſition to the flaunting falſhood of the Scarlet Whore: The pious Knight is diametrically oppoſite to the impious Sarazin: the ſly hypocrite Archimago differs from the ſophiſt Deſpair. And even in laudable characters, if there is a ſameneſs, yet too there is a difference; as in the magnificence of Prince Arthur, in the plainneſs of the Chriſtian Knight, and in the honeſt behaviour of Sir Satyrane.

How well adapted to their places are the paintings of the various ſcenes and decorations: Some appear horrible, as the den of Error; Hell; the Giant; the cave of Deſpair; the Dragon, &c: others terrible and wonderful, as the magical cottage of Archimago; the plucking of the bloody bough; the Sarazin's ſupernatural reſcue and cure, &c: others are of the paſtoral kind, as the pleaſing proſpects of the woods, and diverſions of the wood-born people, with old Sylvanus; or magnificent, as the deſcription of Prince Arthur, and the ſolemnizing of the contract of marriage between the Knight and Una.

The ſcene lies chiefly in Fairy land, (though we have a view of the houſe of Morpheus, in the firſt canto, and of hell in the fifth,) and changes to the land of Eden, in the eleventh and twelfth cantos.

Should we preſume to lift up the myſterious veil, wrought with ſuch ſubtle art and ornament, as ſometimes to ſeem utterly to hide, ſometimes lying ſo tranſparent, as to be ſeen through; ſhould we take off, I ſay, this fabulous covering; under it we might diſcover a moſt uſeful moral: *The beauty of truth; the foulneſs of errour; ſly hypocriſy; the pride and cruelty of falſe religion; holineſs completed in virtues; and the church, if not in its triumphant, yet in its triumphing, ſtate.* Spenſer, in his letter to Sir W. R., tells us his poem is a continued allegory: Where therefore the moral alluſion cannot be made apparent, we muſt ſeek (as I imagine) for an hiſtorical alluſion; and always we muſt look for more than meets the eye or ear; the words carrying one meaning with them, and the ſecret ſenſe another.

UPTON.

THE SECOND BOOK OF

THE FAERIE QUEENE

CONTAYNING

THE LEGEND OF SIR GUYON, OR OF TEMPERAUNCE.

I.

RIGHT well I wote, moſt mighty Soveraine,
That all this famous ántique hiſtory
Of ſome th' aboundance of an ydle braine
Will iudged be, and painted forgery,
Rather then matter of iuſt memory;
Sith none that breatheth living aire doth know
Where is that happy land of Faëry,
Which I ſo much doe vaunt, yet no where ſhow;
But vouch antiquities, which no body can know.

II.

But let that man with better ſence advize,
That of the world leaſt part to us is red;
And daily how through hardy enterprize
Many great regions are diſcovered,
Which to late age were never mentioned.
Who ever heard of th' Indian Peru?

II. 6. *Who ever heard* &c.] In the Gothick ages, the ſtories of monſters, dragons, and ſerpents, were received for ſeveral reaſons: 1. From the vulgar belief of enchantments: 2. From their being reported on the faith of Eaſtern tradition, by the

Or who in venturous veſſell meaſured
The Amazon huge river, now found trew?
Or fruitfulleſt Virginia who did ever vew?

III.

Yet all theſe were, when no man did them know,
Yet have from wiſeſt ages hidden beene;
And later times thinges more unknowne ſhall ſhow.
Why then ſhould witleſſe man ſo much miſweene,
That nothing is, but that which he hath ſeene?
What, if within the moones fayre ſhining ſpheare,
What, if in every other ſtarre unſeene
Of other worldes he happily ſhould heare?
He wonder would much more; yet ſuch to ſome appeare.

IV.

Of Faery lond yet if he more inquyre,
By certein ſignes, here ſett in ſondrie place,
He may it fynd; ne let him then admyre,

adventurers into the Holy Land: 3. In ſtill later times, from *the ſtrange things told and believed, on the diſcovery of the new world.* This laſt conſideration we find here employed by Spenſer, to give an air of probability to his Faery tales. HURD.

III. 1. ——— *when no man did them know,*] Either he means, that ſuch countries exiſted, though they were for a time not inhabited; or, that they were inhabited, though the Europeans for many ages knew it not. CHURCH.

IV. 1. ——— more] *Greatly.* The ſenſe is, If he is greatly deſirous to know what place is meant by Fairy land. CHURCH.

But yield his ſence to bee too blunt and bace,
That no'te without an hound fine footing trace.
And thou, O fayreſt Princeſſe under ſky,
In this fayre mirrhour maiſt behold thy face,
And thine owne realmes in lond of Faëry,
And in this ántique ymage thy great aunceſtry.

V.

The which O! pardon me thus to enfold
In covert vele, and wrapt in ſhadowes light,
That feeble eyes your glory may behold,
Which ells could not endure thoſe beamës bright,
But would bee dazled with exceeding light.
O! pardon, and vouchſafe with patient eare
The brave adventures of this Faery Knight,
The good Sir Guyon, gratiouſly to heare;
In whom great rule of Temp'raunce goodly doth appeare.

IV. 6. *And thou, O fayreſt Princeſſe* &c.] The reaſon of Spenſer's preſenting his Queen with this fair mirrour, is explained in the Prelim. Eſſay on the Allegorical Character of the poem. TODD.

CANTO I.

Guyon, by Archimage abusd,
The Redcroſſe Knight awaytes;
Fyndes Mordant and Amavia ſlaine
With Pleaſures poiſoned baytes.

I.

THAT conning Architect of cancred guyle,
Whom Princes late diſpleaſure left in bands,

I. 1. *That conning Architect of cancred guyle*, &c.] Let any reader conſider this ſtanza with which our poet opens his ſecond book; and particularly let him remember the hint given in the firſt book, "How he, *St. George, the Redcroſſe Knight*, had ſworn unto his Faery Queene backe to retourne." He will then perceive the connection of theſe books; and that this poem cannot have an end, until all the Knights have finiſhed all their adventures; and until all return to the court of the Fairy Queen, together with Prince Arthur (the Briton Prince) who is properly the hero of the poem; and whoſe chief adventure, viz. of his ſeeking, and at length finding, the Fairy Queen, is what connects the poem, and makes it a whole.—

Conſider likewiſe the common enemy is now looſed from his bands: Archimago, the adverſary, the accuſer, the deceiver, is *now gone out again to deceive*:—*He is looſed out of priſon.*— This is not ſaid by chance, meerly to lengthen out, or after a botching manner to tack, his poem together; but 'tis ſcriptural, and his allegory required it ſo to be. See *Rev.* xx. 2, 3, &c.

Let me put the reader in mind of one thing more, which is, that the Redcroſſe Knight is now plain St. George; and that he muſt not look any longer for that high character ſhadowed in him, which he bore in ſome adventures: He is ſtill a holy, godly, and a chriſtian Knight. UPTON.

Gregory Nazianzen, it may be obſerved, denominates, in his Tragedy of *Chriſtus Patiens*, the old Dragon ἀγκυλομήτης, *fraudis artifex;* whence perhaps Spenſer's *architect of guyle*, applied to the ſame deceiver, as Milton's *artificer of fraud* alſo is, *Par. L.* B. iv. 121. TODD.

For falſed letters, and ſuborned wyle;
Soone as the Redcroſſe Knight he underſtands
To beene departed out of Eden landes,
To ſerve againe his ſoveraine Elfin Queene;
His artes he moves, and out of caytives handes
Himſelfe he frees by ſecret meanes unſeene;
His ſhackles emptie lefte, himſelfe eſcaped cleene;

II.

And forth he fares, full of malicious mynd,
To worken miſchiefe, and avenging woe,
Whereever he that godly Knight may fynd,
His onely hart-ſore and his onely foe;
Sith Una now he algates muſt forgoe,
Whom his victorious handes did earſt reſtore
To native crowne and kingdom late ygoe;
Where ſhe enioyes ſure peace for evermore,
As wetherbeaten ſhip arryv'd on happie ſhore.

I. 7. ——————— *out of* caytives *handes*] Out of the hands of *caytives*. For *caytives* is the reading in Spenſer's own editions. The folios, however, read *caytive*, which Mr. Church has adopted, and which Mr. Upton alſo is inclined to prefer. "*Caytive* hands," i. e. *baſe* hands, as Mr. Church remarks. Perhaps, however, the poet here intended *caytives* for *perſons*, namely, "*Thoſe who* him (Archimago) laid full low in dungeon deep," F. Q. i. xii. 36. Hughes's ſecond edition, the edit. of 1751, and Tonſon's edit. of 1758, read *caytives*. TODD.

II. 4. *His* onely &c.] *Greateſt*. See the note on F. Q. i. vii. 50. CHURCH.

II. 5. ——————— algates] *Wholly, altogether*. See the note on *algates*, F. Q. ii. v. 37. TODD.

II. 7. ——————— late ygoe;] *Lately*. CHURCH.

III.

Him therefore now the obiect of his ſpight
And deadly food he makes: him to offend
By forged treaſon, or by open fight,
He ſeekes, of all his drifte the aymed end:
Thereto his ſubtilé engins he does bend,
His practick witt and his fayre fyled tonge,
With thouſand other ſleightes; for well he kend
His credit now in doubtfull ballaunce hong:
For hardly could bee hurt, who was already ſtong.

IV.

Still, as he went, he craftie ſtales did lay,
With cunning traynes him to entrap unwares,
And privy ſpyals plaſt in all his way,
To weete what courſe he takes, and how he fares;

III. 2. *And deadly* food] That is, *feud*. But *food* is Spenſer's own reading. See the notes on F. Q. i. viii. 9. Mr. Upton here reads *feude*, following the example of the folios, and other modern editions. Mr. Church reſtores the original ſpelling. TODD.

III. 9. *For hardly could bee hurt,*] For hardly could *he* be hurt, &c. TODD.

IV. 1. ——————— ſtales] *Devices, tricks.* See the note on *ſtales*, F. Q. vi. x. 3. TODD.

IV. 3. *And privy* ſpyals] *Eſpials*, or *ſpies*. So, in *Pheander, the Maiden Knight*, 4to. bl. l. Ch. 20. "He had, by ſuch ſecret *eſpials* as he procured, learned the truth of this noble man." Again, Ch. 22. "We come, as *ſpyals*, to view thy forces, and to diſcouer them." TODD.

To ketch him at a vauntage in his ſnares.
But now ſo wiſe and wary was the Knight
By tryall of his former harmes and cares,
That he deſcryde, and ſhonned ſtill, his ſlight:
The fiſh, that once was caught, new bayt wil hardly byte.

V.

Nath'leſſe th' Enchaunter would not ſpare his payne,
In hope to win occaſion to his will;
Which when he long awaited had in vayne,
He chaungd his mynd from one to other ill:
For to all good he enimy was ſtill.
Upon the way him fortuned to meete,
Fayre marching underneath a ſhady hill,
A goodly Knight, all armd in harneſſe meete,
That from his head no place appeared to his feete.

VI.

His carriage was full comely and upright;
His countenance demure and temperate;

IV. 5. ——— *at a vauntage in his ſnares.*] To have the odds of him, to catch him *completely* in his ſnares. Fr. *A l'avantage.* TODD.

IV. 6. ——— wiſe *and wary*] In ſome editions *ſwift* has been ſubſtituted for *wiſe*; and in the ſecond quarto, and firſt folio, this and the following line, as Mr. Church has remarked, have changed places. *Ware*, or wary and *wiſe*, is Chaucer's combination. See the note on *ware*, F. Q. i. vii. 1. TODD.

V. 8. ——— *all armd* &c.] That is, armed *cap-a-pee.* CHURCH.

But yett ſo ſterne and terrible in ſight,
That cheard his friendes, and did his foes amate:
He was an Elfin borne, of noble ſtate
And mickle worſhip in his native land;
Well could he tourney, and in liſts debate,
And knighthood tooke of good Sir Huons hand,
When with king Oberon he came to Fary land.

VI. 3. *But yett ſo ſterne and terrible in ſight,*
That cheard his friendes, and did his foes amate:] The very ſame picture we have of Arthegall, who bears the perſon of Juſtice, F. Q. iii. ii. 24.

" His manly face that did his foes agrize,
" And friends to terms of gentle truce entize."

And perhaps Spenſer had Xenophon's character of Ageſilaus in view: Πραότατος μὲν φίλοις, ἐχθροῖς δὲ φοβερώτατος. UPTON.

VI. 6. *And mickle* worſhip] *Honour*. The word is often ſo uſed by Spenſer. Thus in the *Hiſt. of Kynge Arthur*, impr. by T. Eaſt, B. 5. C. 6. " How king Arthur ſent for ſyr Gawaine and other to Lucyus, and how they were aſſailed and eſcaped with *worſhip*." TODD.

VI. 8. *And knighthood took of good* Sir Huons *hand,*
When with king Oberon *he came to* Fary land.] Mr. Upton thinks that Sir Huon de Paganis, founder of the Knights Templars, is here intended by the poet. Mr. Warton merely obſerves that " there is a romance, called *Sir Huon of Bordeaux*, mentioned among other old hiſtories of the ſame kind, in Laneham's Letter concerning Queen Eliſabeth's entertainment at Kenelworth Caſtle." Mr. Warton alſo mentions that it was a tranſlation from the French, and paſſed through three editions; but nothing more on the ſubject. Now, as Mr. Upton thinks that Spenſer intended *not to leave us in the dark* concerning this Sir Huon; (whom he erroneouſly ſuppoſes to be Sir Hugh de Paganis;) and as neither Mr. Upton nor Mr. Warton have thrown further light upon the paſſage before us, I muſt inform the reader that, from the original romance of *Huon de Bordeaux*, the poet's meaning may be aſcertained. *King Oberon* appears to have been particularly attached to

VII.

Him als accompanyd upon the way
A comely Palmer, clad in black attyre,
Of rypeſt yeares, and heares all hoarie gray,
That with a ſtaffe his feeble ſteps did ſtire,
Leaſt his long way his aged limbes ſhould tire:
And, if by lookes one may the mind aread,
He ſeemd to be a ſage and ſober ſyre;
And ever with ſlow pace the Knight did lead,
Who taught his trampling ſteed with equall ſteps to tread.

VIII.

Such whenas Archimago them did view,
He weened well to worke ſome uncouth wyle:

Huon de Bordeaux. After having become acquainted with him, as he wiſhed, the *Faery king* proceeds to ſhow him every attention, viz. " Des grandes merueilles que le Roy Oberon racompta à Huon de Bordeaux, et des choſes qu' il fiſt:" And afterwards, " Des beaux dons que le Roy Oberon fit à Huon." The *Faery king* ſuccours him in many dangers, and finally preſents to him his kingdom of Faery: " Comment Oberon donna à Huon *ſon Royaume de Feuerie.*—Mais pour ce que ie vous aime loyaument," ſays the king to Huon, " ie vous mettray la couronne deſſus votre chef, & ſerez Roy & ſeigneur de mon Royaume, &c." The poet therefore alludes to the hero's exerciſe of the kingly power in creating Knights. TODD.

VII. 4. ——————— *did* ſtire,] *Stir, move.* Lat. *movere*, Junius. So, in F. Q. ii. ix. 30.

" An huge great payre of bellowes which did *ſtyre*
" Continually—"

And ſee F. Q. iii. vii. 45. CHURCH.

VII. 8. *And ever with* ſlow pace] *With ſlow pace*, i. e. even, equal, not in a hurry and confuſion: ἡσυχῇ ἐν ταῖς ὁδοῖς βαδίζειν. I am apt to think that Spenſer had the following paſſage of Plato, in *Charmides*, in view, where he is ſpeaking of temperance: Τὸ κοσμίως πάντα πράτ[illegible]ειν, καὶ ἡσυχῇ ἐν τε ταῖς ὁδοῖς βαδίζειν, καὶ διαλέγεσθαι, καὶ τἆλλα πάντα ὡσάυτως ποιεῖν. UPTON.

Eftſoones, untwiſting his deceiptfull clew,
He gan to weave a web of wicked guyle;
And, with faire countenance and flattring ſtyle
To them approching, thus the Knight beſpake;
"Fayre ſonne of Mars, that ſeeke with warlike ſpoyle,
And great atchiev'ments, great yourſelfe to make,
Vouchſafe to ſtay your ſteed for humble miſers ſake."

IX.

He ſtayd his ſteed for humble miſers ſake,
And badd tell on the tenor of his playnt:
Who feigning then in every limb to quake
Through inward feare, and ſeeming pale and faynt,
With piteous mone his percing ſpeach gan paynt;
"Deare Lady! how ſhall I declare thy cace,
Whom late I left in languorous conſtraynt?
Would God! thyſelfe now preſent were in place

VIII. 9. ——— *humble* miſers *ſake.*] A poor *miſerable man's* ſake. Lat. *miſer.* See alſo F. Q. ii. iii. 8. CHURCH.

IX. 8. ——— *were* in place] Mr. Upton is facetious on the phraſe *in place*, and ſays that the poet uſes it "more for rhyme than reaſon." But the poet follows the authority, ſo often adopted, of romance. Thus, in *Bevis of Hampton*:

To tell this ruefull tale: Thy ſight could win
thee grace:

X.

" Or rather would, O! would it ſo had chaunſt,
That you, moſt noble Sir, had preſent beene
When that lewd rybauld, with vyle luſt ad-
vaunſt,
Laid firſt his filthie hands on Virgin cleene,
To ſpoyle her dainty corps, ſo faire and ſheene
As on the earth, great mother of us all,
With living eye more fayre was never ſeene

" I ſhall goe now and make a writ,
" Through ſome clarke wiſe of wit,
" That no man ſhall haue grace
" While thoſe letters be *in place*:"

That is, while thoſe letters *exiſt*. TODD.

IX. 9. *To tell* this &c.] So all the editions. I ſhould think Spenſer gave, " To tell *thy* ruefull tale!" CHURCH.

X. 3. *When that lewd* rybauld, *with vyle luſt* advaunſt,] *Ribauld*, Fr. A ſcoundrel, a ruffian. See *De Meſſire Floridan & de la belle Ellinde*, 4to. 1523, fol. iiii. " Lung deſdictz quattre *ribaulx* de loing luy gecta vng dart que luy entra ou corps & le perca tout oultre;" theſe villains are before called " *maulvais garcons*." The other expreſſion in Spenſer's verſe, *advaunſt*, here means *driven forward*, *impelled*, or *haſtened*, Fr. avancé. TODD.

X. 4. ——————— *on Virgin* cleene,] Mr. Upton ſays that *cleene* ſhould be joined to *corps*, and *ſheene* to *Virgin*. He would not have ſaid ſo, if he had read the romance of *Bevis of Hampton*, to the marvels and phraſeology of which Spenſer was partial. The Patriarch thus cautions Sir Bevis:

" And forbad him on his life,
" That he ſhould neuer take any to wife,
" But were ſhe a *Maiden* CLEANE:
" Yea, ſaid Beuis, ſo I meane."

Bevis afterwards mentions this injunction, and repeats the phraſe of *Maiden cleane*. TODD.

Of chaſtity and honour virginall:
Witnes, ye heavens, whom ſhe in vaine to help did call!

XI.

"How may it be," ſayd then the Knight halfe wroth,
"That Knight ſhould knighthood ever ſo have ſhent?"
"None but that ſaw," quoth he, "would weene for troth,
How ſhamefully that Mayd he did torment:
Her looſer golden lockes he rudely rent,
And drew her on the ground; and his ſharpe ſword
Againſt her ſnowy breſt he fiercely bent,
And threatned death with many a bloodie word;
Tounge hates to tell the reſt that eye to ſee abhord."

XII.

Therewith amoved from his ſober mood,
"And lives he yet," ſaid he, "that wrought this act?
And doen the heavens afford him vitall food?"
"He lives," quoth he, "and boaſteth of the fact,

XI. 1. *How* may *it be*,] That is, How *can* it be. See the note on F. Q. i. vi. 39. CHURCH.

Ne yet hath any Knight his courage
crackt."
" Where may that treachour then," ſayd he,
" be found,
Or by what meanes may I his footing
tract?"
" That ſhall I ſhew," ſaid he, " as ſure as
hound
The ſtricken deare doth chaleng by the bleeding
wound."

XIII.

He ſtayd not lenger talke, but with fierce yre
And zealous haſte away is quickly gone
To ſeeke that Knight, where him that crafty
Squyre
Suppoſd to be. They do arrive anone
Where ſate a gentle Lady all alone,
With garments rent, and heare diſcheveled,
Wringing her handes, and making piteous
mone:

XII. 5. ——— *his courage* crackt.] This ſeems too low an expreſſion for " Nor yet hath any Knight *broken* or *ſubdued* his courage." It reminds us of a quaint and modern phraſe, which is alſo to be found in *Bevis of Hampton*, where a battle is deſcribed:

" Men might heare *crownes* CRACKE,
" When Beuis gan to ſtrike."

Spenſer's rhyme required this ungraceful word. TODD.

XII. 9. *The* ſtricken deare] The *wounded deer*. See F. Q. i. ii. 24. So Shakſpeare, in *Hamlet:*

" Why, let the *ſtricken deer* go weep." CHURCH.

XIII. 1. *He*] Sir Guyon. CHURCH.

Her ſwollen eyes were much disfigured,
And her faire face with teares was fowly blub-
bered.

XIV.

The Knight, approching nigh, thus to her ſaid;
"Faire Lady, through fowle ſorrow ill be-
dight,
Great pitty is to ſee you thus diſmayd,
And marre the bloſſom of your beauty bright:
Forthy appeaſe your griefe and heavy plight,
And tell the cauſe of your conceived payne;
For, if he live that hath you doen deſpight,
He ſhall you doe dew recompence agayne,
Or els his wrong with greater puiſſance main-
taine."

XV.

Which when ſhe heard, as in deſpightfull wiſe
She wilfully her ſorrow did augment,
And offred hope of comfort did deſpiſe:
Her golden lockes moſt cruelly ſhe rent,
And ſcratcht her face with ghaſtly dreriment;
Ne would ſhe ſpeake, ne ſee, ne yet be ſeene,
But hid her viſage, and her head downe bent,
Either for grievous ſhame, or for great teene,
As if her hart with ſorrow had transfixed beene:

XIII. 9. ——— *with teares was fowly* blubbered.] So, in F. Q. iii. viii. 32. "And *blubbred* face with teares &c." Where ſee the note. TODD.

XIV. 5. Forthy] *Therefore*, as in Chaucer, *Kn. Tale*, 1843. edit. Tyrwhitt.

"And *forthy* I you put in this degree." TODD.

XVI.

Till her that Squyre beſpake; "Madame, my liefe,
For Gods deare love be not ſo wilfull bent,
But doe vouchſafe now to receive reliefe,
The which good fortune doth to you preſent.
For what bootes it to weepe and to wayment
When ill is chaunſt, but doth the ill increaſe,
And the weake minde with double woe torment?"
When ſhe her Squyre heard ſpeake, ſhe gan appeaſe
Her voluntarie paine, and feele ſome ſecret eaſe.

XVII.

Eftſoone ſhe ſaid; "Ah! gentle truſtie Squyre,
What comfort can I, wofull wretch, conceave!
Or why ſhould ever I henceforth deſyre
To ſee faire heavens face, and life not leave,
Sith that falſe Traytour did my honour reave?"
"Falſe traytour certes," ſaide the Faerie Knight,
"I read the man, that ever would deceave
A gentle Lady, or her wrong through might:
Death were too litle paine for ſuch a fowle deſpight.

XVI. 5. ——————— wayment] *Bewail, lament.* See the note on *wayment*, F. Q. iii. iv. 35. UPTON.

XVIII.

" But now, fayre Lady, comfort to you make,
And read who hath ye wrought this ſhame-
full plight,
That ſhort revenge the man may overtake,
Whereſo he be, and ſoone upon him light."
" Certes," ſaid ſhe, " I wote not how he hight,
But under him a gray ſteede he did wield,
Whoſe ſides with dapled circles weren dight;
Upright he rode, and in his ſilver ſhield
He bore a Bloodie Croſſe, that quartred all the
field."

XIX.

" Now by my head," ſaide Guyon, " much I
muſe,
How that ſame Knight ſhould doe ſo fowle
amis,
Or ever gentle Damzell ſo abuſe:
For may I boldly ſay, he ſurely is
A right good Knight, and trew of word ywis;
I preſent was, and can it witneſſe well,

XIX. 5. ——————— ywis:] *Certainly*, or *truly*. See alſo F. Q. ii. vii. 53. It occurs perpetually in the romance of *Bevis of Hampton*.

" He found the keepers ſlaine *iwis*,
" But Bevis eſcaped is,"

Again,

" He kept with him Sir Beuis,
" Till he was found and whole *iwis*."

So Chaucer, *Mill. T.* 3705. edit. Tyrwhitt.

" *Ywis*, lemman, I have ſwiche love-longing." TODD.

XIX. 6. *I preſent was*,] I was at the ſolemn feaſt held by

When armes he ſwore, and ſtreight did enterpris
Th' Adventure of the Errant Damozell;
In which he hath great glory wonne, as I heare tell.

XX.

" Nathleſſe he ſhortly ſhall againe be tryde,
And fairely quit him of th' imputed blame;
Els, be ye ſure, he dearely ſhall abyde,
Or make you good amendment for the ſame:
All wrongs have mendes, but no amendes of ſhame.
Now therefore, Lady, riſe out of your paine,
And ſee the ſalving of your blotted name."
Full loth ſhe ſeemd thereto, but yet did faine;
For ſhe was inly glad her purpoſe ſo to gaine.

XXI.

Her purpoſe was not ſuch as ſhe did faine,
Ne yet her perſon ſuch as it was ſeene;
But under ſimple ſhew, and ſemblant plaine,

the Queen of Fairy land, when this Knight of the Red Croſs had the adventure aſſigned him of the Errant Damſel, *Una*, as mentioned in the firſt book. UPTON.

XX. 7. ——————— *your* blotted *name.*] This is the reading of Spenſer's ſecond edition, which is followed by all ſubſequent editions, except by Tonſon's in 1758; which reads, with the firſt edition, *blotting*. Mr. Upton indeed refers to one of his *canons*, too learnedly applied to the phraſeology of Shakſpeare; viz. that *of active participles being uſed paſſively:* Yet he acknowledges that *blotted* makes the ſenſe eaſier. I am perſuaded, that *blotting* was an errour in the firſt edition, which eſcaped the poet's notice; and that he was happy to correct it *blotted* in the ſecond edition. TODD.

Lurkt falſe Dueſſa ſecretly unſeene,
As a chaſte Virgin that had wronged beene;
So had falſe Archimago her diſguyſd,
To cloke her guile with ſorrow and ſad teene;
And eke himſelfe had craftily deviſd
To be her Squire, and do her ſervice well aguiſd.

XXII.

Her, late forlorne and naked, he had found
Where ſhe did wander in waſte wilderneſſe,
Lurking in rockes and caves far under ground,
And with greene moſſe cov'ring her nakedneſſe
To hide her ſhame and loathly filthineſſe,
Sith her Prince Arthur of proud ornaments
And borrowd beauty ſpoyld: Her nathëleſſe
Th' Enchaunter finding fit for his intents
Did thus reveſt, and deckt with dew habiliments.

XXIII.

For all he did was to deceive good Knights,
And draw them from purſuit of praiſe and fame

XXI. 9. ——— *well* aguiſd.] *Accoutred*, or *dreſſed*. See the note on *aguiſd*, F. Q. ii. vi. 7. TODD.

XXII. 2. ——— *in* waſte wilderneſſe,] He repeats this phraſe in his *Virgil's Gnat*, ſt. 47. Where ſee the note. TODD.

XXII. 9. *Did thus* reveſt,] *Reveſtir*. Fr. reinveſt, *clothe* or *apparel again*. See Cotgrave. See alſo the old romance of *Cheualier aux armes Doree*, 4to. Par. Impr. pour Iean Bonfons, ſign. F. i. "Et adonc les cheualiers prindrent le corps de la pucelle que les deux damoyſelles auoyent *reueſtue* & aornee le plus richement, &c." TODD.

To ſlug in ſlouth and ſenſuall delights,
And end their daies with irrenowmed ſhame.
And now exceeding griefe him overcame,
To ſee the Redcroſſe thus advaunced hye;
Therefore this craftie engine he did frame,
Againſt his praiſe to ſtirre up enmitye
Of ſuch, as vertues like mote unto him allye.

XXIV.

So now he Guyon guydes an uncouth way
Through woods and mountaines, till they came at laſt
Into a pleaſant dale that lowly lay
Betwixt two hils, whoſe high heads, overplaſt,
The valley did with coole ſhade overcaſt;
Through midſt thereof a little river rold,
By which there ſate a Knight with helme unlaſte,
Himſelfe refreſhing with the liquid cold,
After his travell long and labours manifold.

XXV.

"Lo! yonder he," cryde Archimage alowd,
"That wrought the ſhamefull fact which I did ſhew;

XXIII. 3. *To* ſlug *in ſlouth*] He employs the verb *ſlug* again, F. Q. iii. vii. 12. "He us'd to *ſlug*, or ſleepe in ſlothfull ſhade." See Cotgrave's F. Dict. "To *ſlugge* it, PARESSER, to *laze* it, to *liue idly*." TODD.

XXIII. 4. *And end their daies with* irrenowmed *ſhame.*] Virgil calls Buſiris *illaudatus*, Georg. iii. 5, *irrenowmed*; ſhewing, by this negation of all praiſe, that he deſerves all diſgrace. UPTON.

And now he doth himſelfe in ſecret ſhrowd,
To fly the vengeaunce for his outrage dew;
But vaine; for ye ſhall dearely do him rew:
(So God ye ſpeed and ſend you good ſucceſſe!)
Which we far off will here abide to vew."
So they him left inflam'd with wrathfulneſſe,
That ſtreight againſt that Knight his ſpeare he did addreſſe.

XXVI.

Who, ſeeing him from far ſo fierce to pricke,
His warlike armes about him gan embrace,
And in the reſt his ready ſpeare did ſticke;
Tho, whenas ſtill he ſaw him towards pace,
He gan rencounter him in equall race.
They bene ymett, both ready to affrap,
When ſuddeinly that Warriour gan abace

XXV. 6. *So* &c.] All the editions place a comma only after *rew*, and a ſemicolon after *ſucceſſe*; as if the ſenſe were, *So God* &c. that is, *Provided God ſhall give you ſucceſſe*. The pointing, as we have given it, makes the ſenſe more natural. CHURCH.

XXVI. 6. ——————— *ready to* affrap,] *Encounter*. Ital. *affrappare*. Fr. *frapper*. See alſo F. Q. iii. ii. 6. "To *affrap* the rider," i. e. to ſtrike down. UPTON.

XXVI. 7. *When ſuddeinly* &c.] In this and the next ſtanza Sir Guyon ſuddenly abaſes his ſpear, and begs pardon of the Redcroſſe Knight for having attacked him; as if he had juſt now diſcovered him to be the Redcroſſe Knight: whereas he knew him to be ſo, ſt. 19. and after that reſolves to fight with him. T. WARTON.

Sir Guyon at firſt reſolves to fight with the Redcroſſe Knight; but, *upon ſight of his ſhield*, inſtantly recollects himſelf, and abaſes his ſpear. This is very ſuitable to his character, and produces an agreeable effect. It is further obſervable that his Palmer (*his reaſon*) was then abſent. CHURCH.

His threatned ſpeare, as if ſome new miſhap
Had him betide, or hidden danger did entrap;

XXVII.

And cryde, "Mercie, Sir Knight! and mercie, Lord,
For mine offence and heedeleſſe hardiment,
That had almoſt committed crime abhord,
And with reprochfull ſhame mine honour ſhent,
Whiles curſed ſteele againſt that Badge I bent,
The ſacred Badge of my Redeemers death,
Which on your ſhield is ſet for ornament!"
But his fierce foe his ſteed could ſtay uneath,
Who, prickt with courage kene, did cruell battell breath.

XXVIII.

But, when he heard him ſpeake, ſtreight way he knew
His errrour; and, himſelfe inclyning, ſayd;
"Ah! deare ſir Guyon, well becommeth you,

Sir Guyon has been worked up by Archimago, and by ſeeing a Lady in diſtreſs, to fight St. George, whom he knew at the Court of the Fairy Queen. Theſe were his firſt thoughts, and ſudden reſolution; but, upon ſeeing St. George himſelf and his ſacred badge, his ſudden reſentment is ſtopped; and he recollects that ſurely he ought to expoſtulate, before he committed ſuch an outrage. This is a very fine inſtance of ſelf-government; namely, *by proper recollection to remove ſudden reſentment*. UPTON.

XXVIII. 2. ——— *himſelfe* inclyning,] *Bowing*. Thus alſo F. Q. v. ix. 34. "To whom ſhe eke *inclyning* &c." Where ſee the note. TODD.

XXVIII. 3. ——— well *becommeth you*,] This is the

But me behoveth rather to upbrayd,
Whoſe haſtie hand ſo far from reaſon ſtrayd,
That almoſt it did haynous violence
On that fayre ymage of that heavenly Mayd,
That decks and armes your ſhield with faire defence:
Your court'ſie takes on you anothers dew offence."

XXIX.

So beene they both atone, and doen upreare
Their bevers bright each other for to greet;
Goodly comportaunce each to other beare,
And entertaine themſelves with court'ſies meet.
Then ſaid the Redcroſſe Knight; "Now mote I weet,
Sir Guyon, why with ſo fierce faliaunce,

reading of both Spenſer's editions, which the editions of Hughes, of 1751, 1758, and Upton, adopt. The folio of 1611 made the alteration of "*ill* becommeth you," which Mr. Church has admitted into the text, thinking it to be as Spenſer gave it; and which he explains, *You have no reaſon, I only ought to aſk pardon*, &c. Perhaps the poet's meaning is, "Ah! deare Sir Guyon, *your behaviour well* becommeth you; but me *it behoveth you* rather to upbrayd." TODD.

XXVIII. 8. *That* decks *and* armes *your ſhield*] "Decus et tutamen," Virg. *Æn.* v. 262. In their tilts and tournaments, in queen Elizabeth's reign, their impreſſes and devices were often in honour of their Virgin Queen. One of her courtiers made on his ſhield a half of the Zodiacke, with Virgo riſing, adding, *Jam redit et virgo.* See Camden's *Remains.* UPTON.

XXIX. 1. *So beene they both* atone,] That is, *friends again*; at one, *atoned, reconciled*; in the folios ſpelt *attone.* UPTON.

XXIX. 6. ——————— faliaunce,] *Aſſault* or *ſally.* Fr. ſaillier. TODD.

And fell intent, ye did at earſt me meet;
For, ſith I know your goodly gouvernaunce,
Great cauſe, I weene, you guided, or ſome uncouth chaunce."

XXX.

" Certes," ſaid he, " well mote I ſhame to tell
The fond encheaſon that me hether led.
A falſe infámous Faitour late befell
Me for to meet, that ſeemed ill beſted,
And playnd of grievous outrage, which he red
A Knight had wrought againſt a Lady gent;
Which to avenge, he to this place me led,
Where you he made the marke of his intent,
And now is fled: foule ſhame him follow wher he went!"

XXXI.

So can he turne his earneſt unto game,

XXIX. 7. ——— at earſt] *Lately.* So, in F. Q. vi. iii. 8, and elſewhere. CHURCH.

XXX. 1. ——— *well mote I* ſhame] Well may I be *aſhamed.* See alſo F. Q. ii. xii. 23, v. iv. 24, and *Sonnet* 54. CHURCH.

XXX. 2. *The* fond encheaſon] The *fooliſh occaſion.* CHURCH.

Encheaſon is *accident*, or *occaſion.* Uſed by Gower, fol. xxi. 2. " If that I had *encheaſon.*" UPTON.

XXX. 4. ——— ill beſted,] *In bad plight.* See alſo the fifty ſecond ſtanza. CHURCH.

XXXI. 1. *So* can *he turne his* earneſt *unto* game,] This familiar phraſe is the language of romance. See before, F. Q. i. xii. 8. Thus in *Bevis of Hampton:*

" And when they were thus fighting,
" There was *earneſt* and no *gaming.*"

Again: " With ſwords bright &c.

Through goodly handling and wiſe temperaunce.
By this his aged Guide in preſence came;
Who, ſoone as on that Knight his eye did glaunce,
Eftſoones of him had perfect cognizaunce,
Sith him in Faery court he late avizd;
And ſaid; "Fayre ſonne, God give you happy chaunce,
And that deare Croſſe uppon your ſhield devizd,
Wherewith above all Knights ye goodly ſeeme aguizd!

XXXII.

"Ioy may you have, and everlaſting fame,
Of late moſt hard atchiev'ment by you donne,
For which enrolled is your glorious name
In heavenly regeſters above the ſunne,
Where you a Saint with Saints your ſeat have wonne!
But wretched we, where ye have left your marke,

"While they handled both the ſame,
"There was *earneſt* and no *game*."

Chaucer alſo has the phraſe, *Mill. T.* 1110. edit. Urr. *Can* is here again uſed by Spenſer for *began*. TODD.

XXXI. 6. ——————— avizd;] *Saw.* Fr. *aviſer*. CHURCH.

So, in F. Q. i. v. 40. "When Jove *avizd*." UPTON.

XXXI. 9. ——————— aguizd!] *Adorned.* See the note on *aguiſd*, F. Q. ii. vi. 7. TODD.

Muſt now anew begin like race to ronne.
God guide thee, Guyon, well to end thy warke,
And to the wiſhed haven bring thy weary barke!"

XXXIII.

"Palmer," him anſwered the Redcroſſe Knight,
"His be the praiſe, that this atchiev'ment wrought,
Who made my hand the organ of His might!
More then goodwill to me attribute nought;
For all I did, I did but as I ought.
But you, faire Sir, whoſe pageant next enſewes,
Well mote yee thee, as well can wiſh your thought,
That home ye may report thriſe happy newes!
For well ye worthy bene for worth and gentle thewes."

XXXIV.

So courteous congé both did give and take,

XXXIII. 7. *Well mote yee* thee,] *Thrive, proſper.* So, in F. Q. ii. xi. 17. "Fayre mote he *thee*." We find this expreſſion often in our old poets. In Douglas's Virgil p. 179. ver. 54, "Sa mote I *the*," i. e. So might I *proſper*. Lidgate in the ſtory of Thebes, fol. 358. "Or certaine els they ſhall never *thee*." Chaucer, p. 173, ed. Urr. "God let him never *the*."
UPTON.

XXXIV. 1. *So courteous* congé &c.] *Leave.* See the note on *congé*, F. Q. ii. iii. 2. TODD.

With right hands plighted, pledges of good will.
Then Guyon forward gan his voyage make
With his blacke Palmer, that him guided ſtill:
Still he him guided over dale and hill,
And with his ſteedy ſtaffe did point his way;
His race with reaſon, and with words his will,
From fowle intemperaunce he ofte did ſtay,
And ſuffred not in wrath his haſty ſteps to ſtray.

XXXV.

In this faire wize they traveild long yfere,
Through many hard aſſayes which did betide;
Of which he honour ſtill away did beare,
And ſpred his glory through all countryes wide.
At laſt, as chaunſt them by a foreſt ſide
To paſſe, for ſuccour from the ſcorching ray,
They heard a ruefull voice, that dearnly cride
With percing ſhriekes and many a dolefull lay;
Which to attend, awhile their forward ſteps they ſtay.

XXXVI.

" But if that careleſſe hevens," quoth ſhe, " deſpiſe
The doome of iuſt revenge, and take delight
To ſee ſad pageaunts of mens miſeries,

XXXV. 7. ——— *that* dearnly *cride*] That cried *mournfully*. See the note on *dernly*, F. Q. iii. i. 14. TODD.

XXXVI. 3. *To ſee ſad* pageaunts &c.] *Pageants* were repreſentations of virtues and vices perſonified, and were frequent

As bownd by them to live in lives deſpight;
Yet can they not warne Death from wretched wight.
Come, then; come ſoone; come, ſweeteſt Death, to me,
And take away this long lent loathed light:
Sharpe be thy wounds, but ſweete the medicines be,
That long captived ſoules from weary thraldome free.

XXXVII.

" But thou, ſweete Babe, whom frowning froward fate
Hath made ſad witneſſe of thy fathers fall,
Sith heven thee deignes to hold in living ſtate,
Long maiſt thou live, and better thrive withall
Then to thy luckleſſe parents did befall!
Live thou! and to thy mother dead atteſt,
That cleare ſhe dide from blemiſh criminall:
Thy litle hands embrewd in bleeding breſt

in the age of Spenſer. Compare Shakſpeare's *Tempeſt*, "And, like this inſubſtantial *pageant*, faded." *Pageant* here means *ſpectacle* or *ſhow*. In ſt. 33, it ſeems intended for *hiſtory*; "whoſe *pageant* next enſewes." TODD.

XXXVII. 1. But *thou*, &c.] So all the editions. *And* would have been better; and I think Spenſer ſo gave it; only the printer's eye miſtook the ſtanza, as in other like inſtances. See F. Q. ii. iii. 37. CHURCH.

I think that Spenſer intended "*But* thou, &c." It is more in his manner, thus to begin an earneſt or impaſſioned ſentence. Compare ſt. 36, "*But* if &c." And Una's addreſs to Fidelia, F. Q. i. x. 16. "*But* ſhe, your ſiſter deare, &c." TODD.

Loe! I for pledges leave! So give me leave to reſt!"

XXXVIII.

With that a deadly ſhrieke ſhe forth did throw
That through the wood re-echoed againe;
And after gave a grone ſo deepe and low
That ſeemd her tender hart was rent in twaine,
Or thrild with point of thorough-piercing paine:
As gentle hynd, whoſe ſides with cruell ſteele
Through launched, forth her bleeding life does raine,
Whiles the ſad pang approching ſhee does feele,
Braies out her lateſt breath, and up her eies doth ſeele.

XXXIX.

Which when that Warriour heard, diſmounting ſtraict
From his tall ſteed, he ruſht into the thick,

XXXVII. 9. ——— *So give me leave to reſt!*] This ſhe ſays, ſtabbing herſelf, "ſic, ſic juvat ire ſub umbras," like Dido in Virgil. UPTON.

XXXVIII. 7. —— forth *her bleeding life does* raine,] As the ſtricken hind does *ruine forth*, i. e. does *pour forth*, like drops of rain, *her bleeding life*. He calls the blood pouring from her, *her bleeding life*. So Virgil, *Æn.* ix. 349. "*Purpuream* vomit ille *animam*." UPTON.

XXXVIII. 9. *Braies out* &c.] *She* ſhould have been inſerted before *braies out*. T. WARTON.

XXXIX. 2. ——— *into the* thick,] The *thicket*. The ſame expreſſion and correſponding rhyme, as Mr. Church alſo has noticed, occur in the *Shep. Cal.* March, ver. 73.

And ſoone arrived where that ſad Pourtraict
Of death and dolour lay, halfe dead, halfe quick;
In whoſe white alabaſter breſt did ſtick
A cruell knife that made a grieſly wownd,
From which forth guſht a ſtream of gore-blood thick,
That all her goodly garments ſtaind arownd,
And into a deepe ſanguine dide the graſſy grownd.

XL.

Pitifull ſpectacle of deadly ſmart,
Beſide a bubling fountaine low ſhe lay,
Which ſhee increaſed with her bleeding hart,
And the cleane waves with purple gore did ray:
Als in her lap a lovely Babe did play
His cruell ſport, in ſtead of ſorrow dew;
For in her ſtreaming blood he did embay
His litle hands, and tender ioints embrew:
Pitifull ſpectacle, as ever eie did vew!

" Tho, peeping cloſe into the *thicke*,
" Might ſee the moving of ſome *quicke*
" Whoſe ſhape appeared not:"

Where *quicke* means *living creature*. So, in the Apoſtles Creed, " the *quick* and the dead." TODD.

XXXIX. 4. *Of death and* dolour] See alſo F. Q. ii. vii. 23, ii. viii. 7. The ſecond edition reads " Of death and *labour*," which many later editions have followed. CHURCH.

XL. 4. ——————— *did* ray;] *Defile*. See the note on *ray*, F. Q. vi. iv. 23. TODD.

XLI.

Beſides them both, upon the ſoiled gras
The dead corſe of an armed Knight was ſpred,
Whoſe armour all with blood beſprincled was;
His ruddy lips did ſmyle, and roſy red
Did paint his chearefull cheekes, yett being ded;
Seemd to have beene a goodly perſonage,
Now in his freſheſt flowre of luſtyhed,
Fitt to inflame faire Lady with loves rage,
But that fiers fate did crop the bloſſome of his age.

XLII.

Whom when the good Sir Guyon did behold,
His hart gan wexe as ſtarke as marble ſtone,
And his freſh blood did frieze with fearefull cold,
That all his ſences ſeemd bereſte attone:
At laſt his mighty ghoſt gan deepe to grone,
As lion, grudging in his great diſdaine,
Mournes inwardly, and makes to himſelfe mone;
Til ruth and fraile affection did conſtraine
His ſtout courage to ſtoupe, and ſhew his inward paine.

XLII. 9. *His* ſtout courage] The folios, and Hughes, diſliking the accent on the ſecond ſyllable of *courage*, have thought proper to read *courage ſtout*. But they appear to have forgotten that, in the very next canto, ſt. 38, *accorage* is accented

XLIII.

Out of her gored wound the cruell ſteel
He lightly ſnatcht, and did the floodgate ſtop
With his faire garment: then gan ſoftly feel
Her feeble pulſe, to prove if any drop
Of living blood yet in her veynes did hop:
Which when he felt to move, he hoped faire
To call backe life to her forſaken ſhop:
So well he did her deadly wounds repaire,
That at the laſt ſhee gan to breath out living aire.

XLIV.

Which he perceiving, greatly gan reioice,
And goodly counſell, that for wounded hart
Is meeteſt med'cine, tempred with ſweete voice;
"Ay me! deare Lady, which the ymage art
Of ruefull pitty and impatient ſmart,
What direfull chaunce armd with avenging fate,
Or curſed hand, hath plaid this cruell part,
Thus fowle to haſten your untimely date?
Speake, O dear Lady, ſpeake; help never comes too late."

with the ictus on the laſt ſyllable. The rhyme, however, has there prevented ſuch arbitrary alteration; and might have ſerved indeed as an uſeful hint to haſty emendators; more eſpecially alſo, if they had deigned to conſult Chaucer, *Prol. C. T.* 11.

"So priketh hem nature in hir *corages;*
"Than longen folk to gon on pilgrimages, &c." TODD.

XLV.

Therewith her dim eie-lids ſhe up gan reare,
On which the drery Death did ſitt as ſad
As lump of lead, and made darke clouds appeare:
But when as him, all in bright armour clad,
Before her ſtanding ſhe eſpied had,
As one out of a deadly dreame affright,
She weakely ſtarted, yet ſhe nothing drad:
Streight downe againe herſelfe in great deſpight
She groveling threw to ground, as hating life and light.

XLVI.

The gentle Knight her ſoone with carefull paine
Uplifted light, and ſoftly did uphold;
Thriſe he her reard, and thriſe ſhe ſunck againe,

XLV. 1. *Therewith her dim eie-lids ſhe up gan reare,*] 'Tis very likely that Spenſer had before him that fine paſſage in Virgil, wherein he deſcribes Dido, having ſtabbed herſelf, juſt ſtruggling with life:

" Illa graves oculos conata attollere rurſus
" Deficit—oculiſq; errantibus alto
" Quæſivit cœlo lucem, &c."
Thriſe he her reard, and thriſe ſhe ſunck againe,
" Ter ſeſe adtollens, cubitoq; adnixa levavit,
" Ter revoluta toro eſt." UPTON.

XLV. 2. ——————— *as* ſad] As *heavy*. So, in F. Q. ii. viii. 30. " His hand, more *ſad* then lump of lead." TODD.

XLVI. 1. ——————— paine] *Labour*. Fr. CHURCH.

Till he his armes about her ſides gan fold,
And to her ſaid; "Yet, if the ſtony cold
Have not all ſeized on your frozen hart,
Let one word fall that may your grief unfold,
And tell the ſecrete of your mortall ſmart:
He oft finds preſent helpe, who does his griefe impart."

XLVII.

Then, caſting up a deadly looke, full low
She ſigh't from bottome of her wounded breſt;
And, after many bitter throbs did throw,
With lips full pale and foltring tong oppreſt,
Theſe words ſhe breathed forth from riven cheſt;
"Leave, ah! leave off, whatever wight thou bee,
To lett a weary wretch from her dew reſt,
And trouble dying ſoules tranquilitee;
Take not away now got, which none would give to me."

XLVIII.

"Ah! far be it," ſaid he, "deare Dame, fro mee,
To hinder ſoule from her deſired reſt,
Or hold ſad life in long captivitee:

XLVII. 3. *And, after* &c.] And, after ſhe had throbbed bitterly, &c. CHURCH.

XLVII. 7. *To* lett] *Hinder*, as in II *Theſſ.* ii. 7. "Only he, who now *letteth*, will *lett*, until he be taken out of the way." TODD.

For, all I ſeeke, is but to have redreſt
The bitter pangs that doth your heart infeſt.
Tell then, O Lady, tell what fatall prieſe
Hath with ſo huge misfortune you oppreſt;
That I may caſt to compas your reliefe,
Or die with you in ſorrow, and partake your griefe."

XLIX.

With feeble hands then ſtretched forth on hye,
As heven accuſing guilty of her death,
And with dry drops congealed in her eye,
In theſe ſad wordes ſhe ſpent her utmoſt breath;
"Heare then, O Man, the ſorrowes that uneath
My tong can tell, ſo far all ſence they pas!
Loe! this dead corpſe, that lies here underneath,
The gentleſt Knight, that ever on greene gras
Gay ſteed with ſpurs did pricke, the good Sir Mordant was:

L.

"Was, (ay the while, that he is not ſo now!)
My Lord, my Love, my deare Lord, my deare Love,
So long as hevens iuſt with equall brow
Vouchſafed to behold us from above.
One day, when him high corage did emmove,

XLVIII. 8. ——— caſt] *Conſider how.* See alſo the fifty ſecond ſtanza. CHURCH.

(As wont ye Knightes to ſeeke adventures wilde,)
He pricked forth his puiſſaunt force to prove,
Me then he left enwombed of this childe,
This luckles childe, whom thus ye ſee with blood defild.

LI.

" Him fortuned (hard fortune ye may gheſſe!)
To come, where vile Acraſia does wonne;
Acraſia, a falſe Enchauntereſſe,
That many errant Knightes have fowle fordonne;
Within a wandring Iſland, that doth ronne
And ſtray in perilous gulfe, her dwelling is:
Fayre Sir, if ever there ye travell, ſhonne
The curſed land where many wend amis,
And know it by the name; it hight the *Bowre of Blis.*

LII.

" Her blis is all in pleaſure, and delight,
" Wherewith ſhe makes her lovers dronken mad;

LI. 8. The *curſed land*] Spenſer wrote, I believe, " *That* curſed land." This ſtory is finely introduced: 'Twas againſt this very Enchantreſs, that our Knight's adventure was intended. UPTON.

LII. 2. *Wherewith ſhe makes her lovers dronken mad*;] See *Jer.* li. 7. " Babylon hath been a golden cup in the Lord's hand, that made all the earth *drunken*; the nations have drunken of her wine; therefore the nations are *mad*." See alſo *Rev.* xiv. 8, xvii. 4. TODD.

And then with words, and weedes, of wondrous might,
On them ſhe workes her will to uſes bad:
My liefeſt Lord ſhe thus beguiled had;
For he was fleſh: (all fleſh doth frayltie breed!)
Whom when I heard to beene ſo ill beſtad,
(Weake wretch) I wrapt myſelfe in palmers weed,
And caſt to ſeek him forth through danger and great dreed.

LII. 8. ——————— *in* palmers weed,] Knights and Ladies, diſguiſed in *palmers weeds*, are often to be found in romance and old Engliſh poetry. Thus, in *Bevis of Hampton*, Sabere tells his Son Terry, whom he is about to ſend into the "Saraſins land," in ſearch of Bevis:

"*Palmers weed* thou ſhalt weare,
"So maiſt thou better of him heare."

Afterwards, Bevis himſelf, meeting with a palmer, thus addreſſes him:

"*Palmer*, he ſaid, doe me ſome fauour;
"Giue thou me *thy weed*,
"For my cloathing, and for my ſteed."

So, in the *Hiſt. of K. Leir*, 1605.

——————— "we will go diſguiſde in *palmers weeds*,
"That no man ſhall miſtruſt us what we are."

Milton has beautifully deſcribed the Evening, "like a ſad votariſt in *palmers weeds*," Com. ver. 189. Drayton tells us what theſe weeds were; for he deſcribes the "*palmer* poore in *homely ruſſet* clad," *Polyolb.* S. xii. p. 198. ed. 1622. There is a propriety to be noticed in the circumſtance of heroes and heroines aſſuming the *palmer's weed*; becauſe a *palmer* differed from a *pilgrim* in this reſpect, among others; namely, the *pilgrim* travelled to SOME CERTAIN PLACE: the *palmer* to ALL, and not to ANY ONE IN PARTICULAR. See Blount's Gloſſography. Hence the expectation of finding thoſe of whom they were in ſearch, led knights and ladies to become palmers. See Sabere's remark in the couplet already cited, "*So maiſt thou better of him heare.*" TODD.

LIII.

" Now had fayre Cynthia by even tournes
Full meaſured three quarters of her yeare,
And thrice three tymes had fild her crooked hornes,
Whenas my wombe her burdein would forbeare,
And bad me call Lucina to me neare.
Lucina came: a manchild forth I brought:
The woods, the nymphes, my bowres, my midwives, weare:
Hard help at need! So deare thee, Babe, I bought;
Yet nought too dear I deemd, while ſo my deare I ſought.

LIV.

" Him ſo I ſought; and ſo at laſt I fownd,
Where him that Witch had thralled to her will,
In chaines of luſt and lewde deſyres ybownd,
And ſo transformed from his former ſkill,

LIII. 4. *Whenas my wombe her burdein would* forbeare,] That is, Ill bear any longer. *For*, in compoſition, gives the word a contrary ſenſe, as ſwear, *for-ſwear*; done, *fordone*; i. e. *undone*; bid, *forbid*. UPTON.

LIII. 6. *The woods, the nymphes, my bowres, my midwives, weare;*] That is, the woods were my chambers; the nymphs, my midwives. CHURCH.

The pregnant heroines of romance are often delivered in ſolitary foreſts, without aſſiſtance; and the child, thus born, generally proves a Knight of moſt extraordinary puiſſance. T. WARTON.

That me he knew not, nether his owne ill;
Till, through wiſe handling and faire governaunce,
I him recured to a better will,
Purged from drugs of fowle intempraunce:
Then meanes I gan deviſe for his deliverance.

LV.

" Which when the vile Enchauntereſſe perceiv'd,
How that my Lord from her I would reprive,
With cup thus charmd him parting ſhe deceivd;
' Sad Verſe, give death to him that death does give,
' And loſſe of love to her that loves to live,
' So ſoone as Bacchus with the Nymphe does lincke!'

LIV. 5. *That me he knew not, nether his owne ill;*] Such are the fatal effects of INTEMPERANCE on the conſtitution, by extinguiſhing the phyſical and intellectual powers; ending often in ſome mental diſorder, or bringing on that frenzy which terminates in ſuicide. BOYD.

From this moral painting Milton transferred a feature or two to the beguiled and beſotted travellers in Comus; who, having drunk the enchanter's potion, loſt the human ſhape, yet " not once perceived their foul diſfigurement." Let the young and thoughtleſs turn often to theſe juſt and impreſſive deſcriptions of our two nobleſt poets; to theſe *ſtrains of higher mood*; and they will daſh, with indignation, the poiſoned chalice of INTEMPERANCE to the ground. TODD.

LV. 6. *So ſoone as Bacchus with the Nymphe does lincke!*] Nauſicles, drinking to Calaſiris in a glaſs of pure water, uſes the following expreſſion; " I drink to you the nymphs that are pure and unlinked with Bacchus," καθαρὰς τὰς νύμφας καὶ ἀκοινωνήτους τοῦ Διονύσου. Heliodor. *Æthiop.* L. v. p. 234.

UPTON.

So parted we, and on our iourney drive;
Till, coming to this well, he ſtoupt to drincke:
The charme fulfild, dead ſuddeinly he downe
did ſincke.

LVI.

" Which when I, wretch"—Not one word more
ſhe ſayd,
But breaking off the end for want of breath,
And ſlyding ſoft, as downe to ſleepe her layd,
And ended all her woe in quiet death.
That ſeeing, good Sir Guyon could uneath
From teares abſtayne; for griefe his hart did
grate,
And from ſo heavie ſight his head did wreath,
Accuſing fortune, and too cruell fate,
Which plonged had faire Lady in ſo wretched
ſtate:

LVII.

Then, turning to his Palmer, ſaid; " Old ſyre,
Behold the ymage of mortalitie,
And feeble nature cloth'd with fleſhly tyre!
When raging Paſſion with fierce tyranny

The meaning of Spenſer's verſe is, So ſoon as this *wine* ſhall mix with *water*. CHURCH.

Probably, by the mortal ſentence being executed when Bacchus with the Nymph does link, may be meant one very common effect of intemperance, viz. dropſical complaints. BOYD.

LVII. 3. ——————*fleſhly tyre!*] The judicious reader will ſee that this ſtanza is ill pointed in every former edition. By a different pointing, I have endeavoured to ſet theſe fine reflections in a juſt light. CHURCH.

Robs Reaſon of her dew regalitie,
And makes it ſervaunt to her baſeſt part;
The ſtrong it weakens with infirmitie,
And with bold furie armes the weakeſt hart:
The ſtrong through pleaſure ſooneſt falles, the
weake through ſmart."

LVIII.

"But Temperaunce," ſaid he, "with golden ſquire
Betwixt them both can meaſure out a meane;
Nether to melt in pleaſures whott deſyre,
Nor frye in hartleſſe griefe and dolefull tene:

LVIII. 1. *But Temperaunce, ſaid he, with golden* ſquire] *Square*, ſpelt *ſquire* for the ſake of the rhyme. As workmen examine their work by a ſquare, ſo philoſophers have certain rules, by which they compare actions. Horace frequently alludes to the *ſquare* and rule of action. Thus, *Sat.* i. iii. 78.

——— "Cur non
"Ponderibus moduliſque ſuis ratio utitur?—"

Again, *Sat.* i. iii. 118.

——— "Adſit
"Regula, peccatis quæ pœnas inroget æquas."

Again, *Sat.* i. i. 106.

"Eſt modus in rebus, ſunt certi denique fines,
"Quos ultra citraque nequit conſiſtere rectum."

And *Epiſt.* i. xviii. 9.

"Virtus eſt medium vitiorum, et utrimque reductum."

Hence our poet, "Thriſe happie man who fares them both atweene." UPTON.

Chaucer uſes *ſquires* and not *ſquares* in his *Aſtrolabie*, a work in proſe, p. 441. CHURCH.

LVIII. 2. ——— *a meane*;] Alluding to the Golden Mean. CHURCH.

LVIII. 3. ——— whott] *Hot*, ſpelt *whot* in the old editions of the Bible, and ſo pronounced to this day in the Weſt of England. UPTON.

LVIII. 4. *Nor* frye] So all the editions. The oppoſition requires that it ſhould be *frieze*, as in ſt. 42, or *frize*, as in F. Q. vi. x. 33. CHURCH.

Thriſe happy man, who fares them both
atweene!
But ſith this wretched woman overcome
Of anguiſh, rather then of crime, hath bene,
Reſerve her cauſe to her eternall doome;
And, in the meane, vouchſafe her honorable
toombe."

LIX.

" Palmer," quoth he, " death is an equall doome
To good and bad, the common In of reſt;
But after death the tryall is to come,
When beſt ſhall bee to them that lived beſt:
But both alike, when death hath both ſuppreſt,
Religious reverence doth burial teene;
Which whoſo wants, wants ſo much of his reſt:
For all ſo greet ſhame after death I weene,
As ſelfe to dyen bad, unburied bad to beene.

LX.

So both agree their bodies to engrave:

LIX. 6. ——— *doth buriall* teene;] *Affords* the melancholy rites of burial. CHURCH.

Teen is uſed ſubſtantively for *trouble, ſtirring, provoking*, &c. and as a verb in Chaucer, *Teſt. of Love*, p. 505. ed. Urr. " O! good God, why tempt ye me and *tene* with ſuch manner ſpeche?" Again, p. 481. " Thy comming both gladdith and *teneth*." Religious reverence, therefore, doth *teene*, i. e. *ſtir up, occaſion* burial to both alike (good and bad) when death hath ſuppreſt both. UPTON.

LIX. 8. *For all ſo greet ſhame*] That is, For I imagine it altogether as great a ſhame after death *unburied bad to beene*, as for a man's ſelf *to dyen bad*. UPTON.

LX. 1. ——— *to* engrave:] *Bury*, as in F. Q. i. x. 42. CHURCH.

The great earthes wombe they open to the ſky,
And with ſad cypreſſe ſeemely it embrave;
Then, covering with a clod their cloſed eye,
They lay therein their corſes tenderly,
And bid them ſleepe in everlaſting peace.
But, ere they did their utmoſt obſequy,
Sir Guyon more affection to increace,
Bynempt a ſacred vow, which none ſhould ay releace.

LXI.

The dead Knights ſword out of his ſheath he drew,
With which he cutt a lock of all their heare,

LX. 3. *And with* ſad cypreſſe *ſeemely it* embrave;] *Decorate* it with ſtrewments of *funeral cypreſſe*, as he calls the tree, F. Q i. i. 8. TODD.

LX. 6. *And bid them ſleepe in everlaſting peace.*] An alluſion to the ſolemn Requiems, formerly ſung at burials; and to the wiſh, ſo often found on monumental Inſcriptions, *Requieſcat in pace*. See *The Ruines of Time*, ſt. 8. And Shakſpeare, deſcribing Ophelia's maimed rites:

"We ſhould profane the ſervice of the dead,
"*To ſing a requiem, and ſuch reſt* to her
"As to peace-parted ſouls." TODD.

LX. 9. Bynempt] *Dictated*, or *named*; from *be* and *nempt*. See Chaucer, *Squ. T.* 10632. ed. Tyrwhitt.

"Ye moten *nempne* him to what place alſo,
"Or to what contree that you liſt to ride." TODD.

LXI. 1. *The dead Knights ſword out of his ſheath he drew,*
With which he cutt a lock of all their heare,] This ſeems an alluſion to the cuſtom of cutting off a lock of hair of dying perſons, which was looked on as a kind of offering to the infernal deities. Juno orders Iris to perform this office to Dido, Virg. *Æn.* vi. 694. And, in the *Alceſtis* of Euripides, Death ſays he is come to perform this office to Alceſtis. There was likewiſe another ceremony, which was for the friends and relations of the deceaſed to cut off their own hair, and to

Which medling with their blood and earth he threw
Into the grave, and gan devoutly ſweare;
" Such and ſuch evil God on Guyon reare,
And worſe and worſe, young Orphane, be thy payne,
If I, or thou, dew vengeaunce doe forbeare,
Till guiltie blood her guerdon doe obtayne!"—
So, ſhedding many teares, they closd the earth agayne.

ſcatter it upon the dead corſe. " Nec traxit cæſas per tua membra comas." Conſol. ad Liv. ver. 98. UPTON.

LXI. 3. *Which* medling] *Mixing* the hair &c. Fr. *meler*. So, in the *Shep. Cal.* April:

" The red roſe *medled* with the white yfere."

Again, in May:

" Thus *medled* his talk with many a tear."

So Chaucer, p. 344. edit. Urr.

" O! who could writin ———
" How *medlith* ſhe his blode with her complaint."

CHURCH.

LXI. 8. *Till guiltie blood her guerdon doe obtayne.*] That is, Till blood-guiltineſs has her reward. Sir Guyon afterwards deſtroys the enchantments of Acraſia, the cauſe of all this woe. UPTON.

CANTO II.

Babes bloody handes may not be clensd.
The face of Golden Meane:
Her ſiſters, Two Extremities,
Strive her to baniſh cleane.

I.

THUS when Sir Guyon with his faithful Guyde
Had with dew rites and dolorous lament
The end of their ſad tragedie uptyde,
The litle Babe up in his armes he hent;
Who with ſweet pleaſaunce, and bold blandiſhment,
Gan ſmyle on them, that rather ought to weepe,
As careleſſe of his woe, or innocent

ARG. 1. ——————— may not *be clensd.*] That is, *cannot* be cleanſed. See ſt. 10. CHURCH.

May for *can*, as well as *might* for *could*, repeatedly occurs in the romance *Hiſt. of King Arthur*. TODD.

ARG. 2. *The face of Golden Meane:*] Inſtead of "*the face*," I believe Spenſer wrote, "*the place*," i. e. caſtle. Gall. *place*, fortreſs, Richelet. See below, ſt. 12, which proves the correction. UPTON.

Perhaps *face* here means the *form*, the *repreſentation*, of Medina. The Fr. *face* is thus interpreted by Cotgrave. The fourteenth and fifteenth ſtanzas countenance the original reading *face* in this ſenſe. TODD.

I. 4. ——————— *he* hent;] *Seized*, took hold of. Sax. *hende*. Lat. *prehendere*. TODD.

Of that was doen; that ruth emperced deepe
In that Knightes hart, and wordes with bitter
teares did ſteepe:

II.

"Ah! luckleſſe Babe, borne under cruell ſtarre,
And in dead parents balefull aſhes bred,
Full little weeneſt thou what ſorrowes are
Left thee for porcion of thy livelyhed;
Poore Orphane! in the wide world ſcattered,
As budding braunch rent from the native tree,
And throwen forth, till it be withered!
Such is the ſtate of men! Thus enter we
Into this life with woe, and end with miſeree!"

III.

Then, ſoft himſelfe inclyning on his knee
Downe to that well, did in the water weene
(So love does loath diſdainefull nicitee)
His guiltie handes from bloody gore to cleene:

II. 2. *And in dead parents balefull aſhes bred,*] Alluſion to the phœnix, but inaccurately. T. WARTON.

II. 8. *Such is the ſtate of men!*] Shakſpeare, after the ſame beautiful manner, makes Wolſey, from reflecting on his own fall, turn at once his reflections on the ſtate of man; and this he does in Spenſer's very words:

"*This is the ſtate of man*; to day he puts forth
"The tender leaves of hopes, &c." UPTON.

III. 4. *His* guiltie *handes*]. Muſt we read *guiltleſſe*? or rather interpret it, *innocently, unknowingly guilty*; guilty by parental crimes. See the fortieth and forty firſt ſtanzas of the laſt canto. UPTON.

Mr. Boyd, the learned and elegant tranſlator of Dante, appears to favour the opinion, which Mr. Upton has given, of *guilty by parental crimes:* For, in his remarks to me on this paſſage, he ſays that "the poet ſeems here to mean, by the

He waſht them oft and oft, yet nought they beene
For all his waſhing cleaner: Still he ſtrove;
Yet ſtill the litle hands were bloody ſeene:
The which him into great amaz'ment drove,
And into diverſe doubt his wavering wonder clove.

IV.

He wiſt not whether blott of fowle offence
Might not be purgd with water nor with bath;
Or that High God, in lieu of innocence,
Imprinted had that token of His wrath,
To ſhew how ſore bloodguiltineſſe He hat'th;

bloody hands of the child, that diſpenſation of Providence which not only viſits the ſins of the parents upon the children, but often continues the ſame habitudes, diſpoſitions, and propenſities in families from one generation to another. Experience fully proves that ſuch, in general, is the ſtate of things in this ſcene of probation." TODD.

IV. 1. *He wiſt not whether blott of fowle offence*
Might not be purgd with water &c.] Compare Macbeth's remark, after he has murdered the king:
" Will all great Neptune's ocean waſh this blood
" Clean from my hand? No —"
And Lady Macbeth's ſpeech: " Out, damn'd ſpot!—What, will theſe hands ne'er be clean?" TODD.

IV. 3. ———— *in* lieu *of innocence,*] So all the editions. I think the poet gave, " in *love* of innocence," that is, as a proof how much he loved and regarded innocence. So, in F. Q. iii. viii. 29. " So much High God doth innocence embrace!" CHURCH.

IV. 5. ———— bloodguiltineſſe] We meet with *bloodguiltineſſe* again in ſt. 30, and again in F. Q. ii. vii. 19. This is a word which would have been ranked among Spenſer's obſolete terms, had it not been accidentally preſerved to us in the tranſlation of the Pſalms uſed in our Liturgy, and by that means rendered familiar. " Deliver me from *blood-guiltineſs*, O God," *Pſal.* li. 14. T. WARTON.

Or that the charme and veneme, which they
dronck,
Their blood with ſecret filth infected hath,
Being diffuſed through the ſenceleſs tronck
That, through the great contagion, direful
deadly ſtonck.

V.

Whom thus at gaze the Palmer gan to bord
With goodly reaſon, and thus fayre beſpake;
" Ye bene right hard amated, gratious Lord,
And of your ignorance great merveill make,
Whiles cauſe not well conceived ye miſtake.
But know, that ſecret vertues are infuſd
In every fountaine, and in everie lake,
Which, who hath ſkill them rightly to have
chuſd,
To proofe of paſſing wonders hath full often uſd:

VI.

" Of thoſe, ſome were ſo from their ſourſe indewd
By great dame Nature, from whoſe fruitfull
pap
Their welheads ſpring, and are with moiſture
deawd;
Which feeds each living plant with liquid ſap,
And filles with flowres fayre Floraes painted
lap:

V. 1. ——— *to* bord] *Accoſt*, or *addreſs*. See the note on *bord*, F. Q. ii. xii. 16. TODD.

V. 3. ——— amated,] *Perplexed*. Fr. *amati*. See note on *amate*, F. Q. iii. xi. 21. TODD.

But other ſome, by guifte of later grace,
Or by good prayers, or by other hap,
Had vertue pourd into their waters bace,
And thenceforth were renowmd, and ſought
from place to place.

VII.

" Such is this well, wrought by occaſion ſtraunge,
Which to her nymph befell. Upon a day,
As ſhe the woodes with bow and ſhaftes did
raunge,
The hartleſſe hynd and roebucke to diſmay,
Dan Faunus chaunſt to meet her by the way,
And, kindling fire at her faire-burning eye,
Inflamed was to follow beauties chace,
And chaced her, that faſt from him did fly;
As hynd from her, ſo ſhe fled from her enimy.

VIII.

" At laſt, when fayling breath began to faint,
And ſaw no meanes to ſcape; of ſhame affrayd,
She ſet her downe to weepe for ſore conſtraint;
And, to Diana calling lowd for ayde,

VII. 7. ——————— *chace,*] The rhyme requires ſome other word; but I am at a loſs to ſay what. CHURCH.

The ingenious editor of Jonſon's *Sad Shepherd* conjectures, that it ſhould be *ray*; which, he acutely remarks, the preceding line countenances. TODD.

VIII. 1. *At laſt, when fayling breath* &c.] Somewhat like the ſtory of Arethuſa in Ovid, *Met.* v. 618.

" Feſſa labore fugæ, Fer opem, deprendimur, inquam,
" Armigeræ, Dictynna, tuæ —
" Mota dea eſt." JORTIN.

VIII. 3. ——————— conſtraint;] *Uneaſineſs.* See the note on *conſtraint*, F. Q. i. i. 53. CHURCH.

Her deare beſought to let her die a mayd.
The goddeſſe heard; and ſuddeine, where
ſhe ſate
Welling out ſtreames of teares, and quite
diſmayd
With ſtony feare of that rude ruſtick mate,
Transformd her to a ſtone from ſtedfaſt Virgins
ſtate.

IX.

"Lo! now ſhe is that Stone; from whoſe two
heads,
As from two weeping eyes, freſh ſtreames do
flow,
Yet colde through feare and old conceived
dreads:
And yet the Stone her ſemblance ſeemes to
ſhow,
Shapt like a Maide, that ſuch ye may her
know;
And yet her vertues in her water byde:

VIII. 6. ——— *and ſuddeine*, &c.] The conſtruction is, And ſuddenly, from ſtedfaſt Virgin's ſtate, transformed her to a ſtone *in the place* where ſhe ſat, &c. CHURCH.

VIII. 9. *Transformed her to a ſtone from* ſtedfaſt *Virgins ſtate.*] *Stedfaſt*, i. e. in which ſtate ſhe purpoſed ſtedfaſtly to continue. Thus the requeſt of Diana to her father was, Callim. *In Dian.* 6.

Δός μοι ΠΑΡΘΕΝΙΗΝ ΑΙΩΝΙΟΝ, ἄππα, φυλάσσειν.

And the requeſt of Daphne,

"Da mihi *perpetuâ*, genitor chariſſime, dixit,
"*Virginitate* frui." UPTON.

IX. 3. Yet] That is, *ſtill*. So *yet* ſignifies in the fourth and ſixth lines alſo. CHURCH.

IX. 6. *And yet her vertues* &c.] The poet perhaps had in

For it is chaſte and pure as pureſt ſnow,
Ne lets her waves with any filth be dyde;
But ever, like herſelfe, unſtayned hath beene tryde.

X.

"From thence it comes, that this Babes bloody hand
May not be clenſd with water of this well:
Ne certes, Sir, ſtrive you it to withſtand,
But let them ſtill be bloody, as befell,
That they his mothers innocence may tell,
As ſhe bequeathd in her laſt teſtament;
That, as a ſacred ſymbole, it may dwell
In her ſonnes fleſh, to mind revengëment,
And be for all chaſte Dames an endleſſe moniment."

mind the Legend of St. Wenefrede, to the circumſtances of whoſe Well this part of his ſtory bears ſome little reſemblance. See the *Life and Miracles of St. Wenefrede*, Lond. 1713. And more particularly Drayton's deſcription, in his *Polyolbion*, of this fair Virgin;

"Whoſe waters to this day as perfect are and cleere,
"As her delightfull eyes in their full beauties were;
"A Virgin while ſhe liu'd; chaſte Winifred: who choſe,
"Before her mayden gem ſhe forcibly would loſe,
"To haue her harmleſſe life by the leud rapter ſpilt, &c."

TODD.

X. 7. *That, as a ſacred* ſymbole,] So, in his *View of Ireland*: "The Iriſh under Oneal cry, *Landerg-abo*, that is the *bloody-hand*, which is Onealş badge." See alſo the next ſtanza. That the rebellion of the Oneals is imaged in this epiſode, who drank ſo deep of the charm and venom of Acraſia, I make no doubt myſelf. Compare Camden's account of the rebellion of the Iriſh Oneals. UPTON.

XI.

He hearkned to his reaſon; and the childe
Uptaking, to the Palmer gave to beare;
But his ſad fathers armes with blood defilde,
An heavie load, himſelfe did lightly reare;
And turning to that place, in which whyleare
He left his loftie ſteed with golden ſell
And goodly gorgeous barbes, him found not theare:
By other accident, that earſt befell,
He is convaide; but how, or where, here fits not tell.

XII.

Which when Sir Guyon ſaw, all were he wroth,
Yet algates mote he ſoft himſelfe appeaſe,
And fairely fare on foot, however loth:
His double burden did him ſore diſeaſe.
So, long they traveiled with litle eaſe,
Till that at laſt they to a Caſtle came,

XI. 6. ——————— *with golden* ſell

And goodly gorgeous barbes,] *Sell* is *ſaddle*, Fr. *ſelle*. And *barbe* is alſo Fr. See Cotgrave, "*Barbe*, that part of a horſes nether iaw whereon the curbe doth reſt." We may therefore call the poet's *barbes*, bits or bridles. The expreſſion, "*barbed* ſteeds," occurs more than once in Shakſpeare; and is interpreted, in a general ſenſe, "ſteeds *furniſhed with armour* or *warlike trappings*." The war-horſe of romance, however, is particularly noticed for his *bridle*; Orlando's horſe, as Mr. Upton has obſerved, being called, as well as Sir Guyon's, *Brigliadore*. Mr. Upton propoſes to read *bardes*; which, however, appears to be nearly ſynonimous (and therefore the change is needleſs) with *barbes*. See Cotgrave, "*Bardé*, barbed or trapped, as a great horſe." TODD.

Built on a rocke adioyning to the ſeas:
It was an auncient worke of ántique fame,
And wondrous ſtrong by nature and by ſkilfull frame.

XIII.

Therein three Siſters dwelt of ſundry ſort,
The children of one ſyre by mothers three;
Who, dying whylome, did divide this fort
To them by equall ſhares in equall fee:
But ſtryfull mind and diverſe qualitee
Drew them in partes, and each made others foe:
Still did they ſtrive and daily diſagree;
The eldeſt did againſt the youngeſt goe,
And both againſt the middeſt meant to worken woe.

XII. 8. ——————— fame,] This is the reading of Spenſer's ſecond edition. He firſt reads *frame*, which Mr. Church follows, but, at the ſame time, admits that *fame* ſeems to be right, and that *auncient work* and *antique frame* are ſynonimous expreſſions. He is alſo inclined to think the poet gave, "an *antique worke* of *auncient fame*;" as, in his *Prothalamion*, "An houſe of *auncient fame*." Mr. Upton notices the ſimilar errour of *fame* for *frame*, in F. Q. i. x. 59, and here reads *fame*. Tonſon's edition of 1758 rightly follows this amendment. TODD.

XIII. 2. *The children of* one *ſyre by mothers* three;] The *three* different mothers, I interpret from Plato to be thoſe three parts, which he appropriates to the ſoul, Λογιστικὴ, from whom was born *Medina*; and Επιθυμητικὴ, and Θυμητικὴ, from whom were born *the other two* wayward and froward *ſiſters*. See Plat. *Repub.* L. iv. p. 439, L. ix. p. 580, edit. Steph. Who is the *one ſyre* that acts upon theſe three powers of the Soul? Is it not Mind? UPTON.

XIV.

Where when the Knight arriv'd, he was right well
Receiv'd, as Knight of ſo much worth became,
Of ſecond Siſter, who did far excell
The other two; Medina was her name,
A ſober ſad and comely courteous Dame:
Who rich arayd, and yet in modeſt guize,
In goodly garments that her well became,
Fayre marching forth in honorable wize,
Him at the threſhold mett and well did enterprize.

XV.

She led him up into a goodly bowre,
And comely courted with meet modeſtie;
Ne in her ſpeach, ne in her haviour,
Was lightneſſe ſeene or looſer vanitie,
But gratious womanhood, and gravitie,
Above the reaſon of her youthly yeares:
Her golden lockes ſhe roundly did uptye

XIV. 5. *A* ſober ſad &c.] See the note on *ſad* and *ſober*, F. Q. i. xii. 21. TODD.

XIV. 9. ——————— *did* enterprize.] Fr. *Entreprendre*, to *goe in hand with*, Cotgrave. The ſenſe of this obſolete verb, is therefore (literally) that Medina *took* the Knight *by the hand*, i. e. *received him kindly*. TODD.

XV. 6. ——— reaſon] *Reaſon* here means *proportion*. Lat. *ratio*. Her gravity was diſproportioned to her youth. CHURCH.

XV. 7. *Her golden lockes ſhe roundly did uptye*
In breaded tramels, &c.] In woven or plaited *diviſions*, repreſenting a kind of net-work. *Tramel* is from the Fr. *tramail*, a *net*. The word is applied by Naſh to the *hair*

In breaded tramels, that no looſer heares
Did out of order ſtray about her daintie eares.

XVI.

Whileſt ſhe her ſelfe thus buſily did frame
Seemely to entertaine her new-come gueſt,
Newes hereof to her other Siſters came,
Who all this while were at their wanton reſt,
Accourting each her frend with laviſh feſt:
They were two Knights of pereleſſe puiſſaunce,
And famous far abroad for warlike geſt,
Which to theſe Ladies love did countenaunce,
And to his Miſtreſſe each himſelfe ſtrove to advaunce.

XVII.

He, that made love unto the eldeſt Dame,
Was hight Sir Huddibras, an hardy man;
Yet not ſo good of deedes as great of name,
Which he by many raſh adventures wan,
Since errant armes to few he firſt began.
More huge in ſtrength then wiſe in workes he was,
And reaſon with foole-hardize over-ran;

of a "troupe of virgins," in his *Terrors of the Night*, 8vo. 1594. "Their *haire* they ware looſe vnrowled about their ſhoulders, whoſe dangling amber *trammells*, reaching downe beneath their knees, ſeemed to drop baulme on their delicious bodies." TODD.

XV. 9. ——— daintie] *Delicate*, or *elegant*. See the note on *dainty limbs*, F. Q. i. xi. 32. TODD.

XVI. 7. ——— *warlike* geſt,] See the note on *geſt*, F. Q. i. x. 15. TODD.

XVII. 5. ——— few] *Purſue*, follow. CHURCH.

Sterne melancholy did his courage pas;
And was, for terrour more, all armd in ſhyning bras.

XVIII.

But he, that lov'd the youngeſt, was Sansloy;
He, that faire Una late fowle oûtraged,
The moſt unruly and the boldeſt boy
That ever warlike weapons menaged,
And all to lawleſſe luſt encouraged
Through ſtrong opinion of his matchleſſe might;
Ne ought he car'd whom he endamaged
By tortious wrong, or whom bereav'd of right;
He, now this Ladies champion, choſe for love to fight.

XIX.

Theſe two gay Knights, vowd to ſo diverſe loves,
Each other does envý with deadly hate,
And daily warre againſt his foeman moves,
In hope to win more favour with his mate,
And th' others pleaſing ſervice to abate,
To magnifie his owne. But when they heard
How in that place ſtraunge Knight arrived late,

XVII. 9. *And was, for terrour more*, &c.] He means, And *he* was, for terrour more, &c. T. WARTON.

XVIII. 2. *He, that* &c.] See F. Q. i. iii. 33, &c. CHURCH.

XVIII. 8. —— tortious] *Injurious*. See the note on *tort*, F. Q. i. xii. 4. The French have alſo *tortionnier* for *extortioner*. TODD.

Both Knights and Ladies forth right angry far'd,
And fercely unto battell ſterne themſelves prepar'd.

XX.

But, ere they could proceede unto the place
Where he abode, themſelves at diſcord fell,
And cruell combat ioynd in middle ſpace:
With horrible aſſault, and fury fell,
They heapt huge ſtrokes the ſcorned life to quell,
That all on uprore from her ſettled ſeat
The houſe was rayſd, and all that in did dwell;
Seemd that lowde thunder with amazement great
Did rend the ratling ſkyes with flames of fouldring heat.

XXI.

The noyſe thereof cald forth that ſtraunger Knight,
To weet what dreadfull thing was there in hond;

XX. 9. ——————— fouldring *heat.*] So all the editions: But, as *thunder* is mentioned in the preceding line; *fouldring*, that is, *thundering*, Fr. *fouldroyant*, is a uſeleſs repetition; and therefore I incline to think that Spenſer gave, "flames of *ſmouldring* heat." So, in F. Q. i. viii. 9.

"Hurles forth his thundring dart with deadly food,
"Enrold in flames and *ſmouldring* dreriment."

See alſo F. Q. iii. xi. 21. CHURCH.

Where whenas two brave Knightes in bloody
fight
With deadly rancour he enraunged fond,
His ſunbroad ſhield about his wreſt he bond,
And ſhyning blade unſheathd, with which
he ran
Unto that ſtead, their ſtrife to underſtond;
And, at his firſt arrivall, them began
With goodly meanes to pacifie, well as he can.

XXII.

But they, him ſpying, both with greedy forſe
Attonce upon him ran, and him beſet
With ſtrokes of mortall ſteele without remorſe,
And on his ſhield like yron ſledges bet.
As when a beare and tygre, being met
In cruell fight on Lybicke ocean wide,

XXI. 5. *His* funbroad *ſhield*] Milton, in a paſſage of unrivalled ſublimity, equips Michael and Satan with ſimilar ſhields:

——— " *two broad ſuns* their *ſhields*
" Blaz'd oppoſite, while Expectation ſtood
" In horrour!" TODD.

XXII. 6. ——— *on* Lybicke ocean *wide*,] The propriety of the phraſe, *Lybicke ocean*, will not be perceived by every reader. By it he means the *Syrtes*. JORTIN.

The *Syrtes* are two large quickſands on the coaſt of Africa; of which the greater is near 4000 miles in compaſs; the leſſer one, almoſt half as much. Elſewhere, ſpeaking of Æneas's wanderings at ſea, the poet calls that part of the Mediterranean, which is on the coaſt of Africa, " the Lybick *ſandes*," F. Q. iii. ix. 41. CHURCH.

The *Lybicke ocean* means thoſe mounds of ſands in the Libyck deſerts, whoſe wide and extended plains may be imagined an *ocean*; and theſe deſart plains are elegantly named by Plutarch, in the Life of Craſſus, πελάγιον τι χεῦμα, Lond. edit. p. 277. UPTON.

Eſpye a traveiler with feet ſurbet,
Whom they in equall pray hope to divide,
They ſtint their ſtrife and him aſſayle on everie ſide.

XXIII.

But he, not like a weary traveilere,
Their ſharp aſſault right boldly did rebut,
And ſuffred not their blowes to byte him nere,
But with redoubled buffes them backe did put:
Whoſe grieved mindes, which choler did englut,
Againſt themſelves turning their wrathfull ſpight,
Gan with new rage their ſhieldes to hew and cut.
But ſtill, when Guyon came to part their fight,
With heavie load on him they freſhly gan to ſmight.

XXII. 7. ——————— ſurbet,] *Wearied*, or *bruiſed*. The word is borrowed from the farmer's phraſeology. See Cotgrave, "A *ſurbate*, or *ſurbating*. Surbatture, &c. The ſurbating of the feet of cattell. *Meſmachure*:" Which is interpreted, "A wry ſtep, or treading; alſo a *wrinch* or *ſtraine* got in a bone or ioynt by ſuch treading." TODD.

XXIII. 1. *But* he,] *Sir Guyon*. CHURCH.

XXIII. 3. *And ſuffred not their blowes to* byte *him*] Again, F. Q. v. xi. 64. "His rebuke which *bit* her neare." And, in *Mother Hubbard's Tale*, "Spight *bites* neare." So Shakſpeare, in *As you like it*, A. ii. S. 10.

——————— "Thou bitter ſky,
"Thou doſt not *bite* ſo nigh:"

That is, *pierce to the quick*. T. WARTON.

XXIV.

As a tall ſhip toſſed in troublous ſeas,
Whom raging windes, threatning to make the pray
Of the rough rockes, doe diverſly diſeaſe,
Meetes two contrárie billowes by the way,
That her on either ſide doe ſore aſſay,
And boaſt to ſwallow her in greedy grave;
Shee, ſcorning both their ſpights, does make wide way,
And, with her breſt breaking the fomy wave,
Does ride on both their backs, and faire herſelf doth ſave:

XXV.

So boldly he him beares, and ruſheth forth
Betweene them both, by conduct of his blade.
Wondrous great proweſſe and heroick worth
He ſhewd that day, and rare enſample made,
When two ſo mighty warriours he diſmade:
Attonce he wards and ſtrikes; he takes and paies;
Now forſt to yield, now forcing to invade;
Before, behind, and round about him laies:
So double was his paines, ſo double be his praiſe.

XXIV. 4. *Meetes two* contrárie &c.] *Contrarie* is here accented on the ſecond ſyllable. This was uſual in our old poetry. See again, ſt. 36. And Habington's *Caſtara*, 1635. p. 116.

" By vertue of a cleane *contráry* gale."

And Milton's *Samſ. Agon.* ver. 972.

" And with *contráry* blaſt &c." TODD.

XXVI.

Straunge ſort of fight, three valiaunt Knights to ſee
Three combates ioine in one, and to darraine
A triple warre with triple enmitee,
All for their Ladies froward love to gaine,
Which, gotten, was but hate. So Love does raine
In ſtouteſt minds, and maketh monſtrous warre;
He maketh warre, he maketh peace againe,
And yett his peace is but continual iarre:
O miſerable men, that to him ſubieƈt arre!

XXVII.

Whilſt thus they mingled were in furious armes,
The faire Medina with her treſſes torne
And naked breſt, in pitty of their harmes,
Emongſt them ran; and, falling them beforne,
Beſought them by the womb which them had born,
And by the loves which were to them moſt deare,

XXVI. 5. ——————— *So Love does raine*
In ſtouteſt minds, and maketh monſtrous warre;
He maketh warre, he maketh peace againe,
Terent. *Eun.* A. 1.
" In amore hæc omnia inſunt vitia, injuriæ,—
" Bellum, pax rurſum."
And Horat. *Serm.* ii. iii. 267.
——— " In amore hæc ſunt mala; bellum,
" Pax rurſum." UPTON.

And by the knighthood which they ſure had ſworn,
Their deadly cruell diſcord to forbeare,
And to her iuſt conditions of faire peace to heare.

XXVIII.

But her two other Siſters, ſtanding by,
Her lowd gainſaid; and both their champions bad
Purſew the end of their ſtrong enmity,
As ever of their loves they would be glad:
Yet ſhe with pitthy words, and counſell ſad,
Still ſtrove their ſtubborne rages to revoke;
That at the laſt, ſuppreſſing fury mad,
They gan abſtaine from dint of direfull ſtroke,
And hearken to the ſober ſpeaches which ſhe ſpoke;

XXIX.

"Ah! puiſſaunt Lords, what curſed evill ſpright,

XXVIII. 2. ——— *and both* their champions *bad*] The reading of Spenſer's firſt edition is *her champions*. The ſecond reads, "and both *their champion* bad," which the folios adopt. Mr. Upton follows neither, but reads "*their champions:*" Mr. Church follows the firſt, but thinks that Spenſer gave, as Mr. Upton has given, "*their champions;*" which he thus interprets: *Both of them commanded their champions*, &c. as the champions are ſpoken of in the plural number in the third and fourth lines. Hughes, and Tonſon's edit. of 1758, follow the ſecond edition and the folios. I have followed the amendment made by Mr. Upton. See the note on "*her* people," F. Q. ii. x. 28. TODD.

XXVIII. 5. ——— counſell ſad,] *Grave advice.* CHURCH.

Or fell Erinnys, in your noble harts
Her helliſh brond hath kindled with deſpight,
And ſtird you up to worke your wilfull ſmarts?
Is this the ioy of armes? be theſe the parts
Of glorious knighthood, after blood to thruſt,
And not regard dew right and iuſt deſarts?
Vaine is the vaunt, and victory uniuſt,
That more to mighty hands then rightfull cauſe doth truſt.

XXX.

"And were there rightfull cauſe of difference,
Yet were not better fayre it to accord,
Then with blood-guiltineſſe to heape offence,
And mortal vengeaunce ioyne to crime abhord?
O! fly from wrath; fly, O my liefeſt Lord!
Sad be the ſights, and bitter fruites of warre,
And thouſand furies wait on wrathfull ſword:
Ne ought the praiſe of proweſſe more doth marre
Then fowle revenging rage, and baſe contentious iarre.

XXIX. 6. ——— thruſt,] *Thirſt.* See *thruſtyneſſe* in the note on *thrifty*, F. Q. i. x. 38. TODD.

XXX. 5. ——— Lord!] So all the editions. It ſhould be, as in the preceding and following ſtanzas, *Lords!* Medina is addreſſing herſelf to all the three Knights. CHURCH.

XXX. 7. ——— ſword:] Here Mr. Church propoſes to follow the folio of 1679, which reads *ſwords;* and ſo Tonſon's edition of 1758 reads. All other editions read *ſword.* TODD.

XXXI.

" But lovely concord, and moſt ſacred peace,
Doth nouriſh vertue, and faſt friendſhip breeds;
Weake ſhe makes ſtrong, and ſtrong thing does increace,
Till it the pitch of higheſt praiſe exceeds:
Brave be her warres, and honorable deeds,
By which ſhe triumphes over yre and pride,
And winnes an olive girlond for her meeds.
Be therefore, O my deare Lords, pacifide,
And this miſſeeming diſcord meekely lay aſide."

XXXII.

Her gracious words their rancour did appall,
And ſuncke ſo deepe into their boyling breſts,
That downe they lett their cruell weapons fall,
And lowly did abaſe their lofty creſts
To her faire preſence and diſcrete beheſts.
Then ſhe began a treaty to procure,
And ſtabliſh terms betwixt both their requeſts,
That as a law for ever ſhould endure;
Which to obſerve, in word of Knights they did aſſure.

XXXIII.

Which to confirme, and faſt to bind their league,
After their weary ſweat and bloody toile,
She them beſought, during their quiet treague,

XXXIII. 3. ——————— treague,] A *truce*, or ceſſation of arms. Ital. *tregua*. Germ. *treuga*. UPTON.

Into her lodging to repaire a while,
To reſt themſelves, and grace to reconcile.
They ſoone conſent; So forth with her they fare;
Where they are well receivd, and made to ſpoile
Themſelves of ſoiled armes, and to prepare
Their minds to pleaſure, and their mouths to dainty fare.

XXXIV.

And thoſe two froward Siſters, their faire loves,
Came with them eke, all were they wondrous loth,
And fained cheare, as for the time behoves;
But could not colour yet ſo well the troth,
But that their natures bad appeard in both:
For both did at their ſecond Siſter grutch
And inly grieve, as doth an hidden moth
The inner garment frett, not th' utter touch;
One thought her cheare too litle, th' other thought too mutch,

XXXIII. 5. ——— *grace to reconcile.*] To regain each other's favour. A Latiniſm. CHURCH.

XXXIV. 7. ——— *as doth an hidden moth*
The inner garment frett,] He ſeems to have had his eye on *Pſal.* xxxix. 12. "Like as it were a moth fretting a garment." T. WARTON.

XXXIV. 9. ——— her *cheare*] This is the reading of the firſt edition, which both Upton and Church adopt. The ſecond reads "*their* cheare," which the folios and ſome later editions follow. TODD.

XXXV.

Eliſſa (ſo the eldeſt hight) did deeme
Such entertainment baſe, ne ought would eat,
Ne ought would ſpeake, but evermore did ſeeme
As diſcontent for want of merth or meat;
No ſolace could her paramour intreat
Her once to ſhow, ne court, nor dalliaunce;

XXXV. 1. *Eliſſa* &c.] 'Tis very apparent to me, that this whole epiſode is taken from Ariſtotle; where he conſiders ſome of the virtues reduced to practice and habit, and places them between two extremes. Virtue thus placed in the middle, ἐν μεσότητι ὖσα, is *Medina;* Lat. *medium.* Ital. *mediano,* MEDINA. Her name is plain. ΜΕΣΟΤΗΣ δὲ δύο κακῶν, τῆς μὲν καθ' ὑπερβολήν, τῆς δὲ κατ' ἔλλειψιν. Again he ſays, ἡ μὲν ὑπερβολὴ ἁμαρτάνεται, καὶ ἡ ἔλλειψις ψέγεται, τὸ δὲ ΜΕΣΟΝ ἐπαινεῖται. Here we have *the three ſiſters;* τὸ ΜΕΣΟΝ, ἡ ΜΕΣΟΤΗΣ, will be allowed to be *Medina;* but how ſhall we make ὑπερβολὴ to be *Periſſa* and ἔλλειψις to be *Eliſſa?* We will take the moſt eaſy word firſt, viz. ἔλλειψις, which the Italians (and Spenſer italianiſes many of his words) would call *Eliſſe;* ſo that we have found Spenſer's *Eliſſa.* She is *deficient* and *wanting* in all good manners;

—— " ne ought would eat
" Ne ought would ſpeak, but evermore did ſeeme,
" As diſcontent for *want* of merth or meat."

Hyperbole, Spenſer thought, would ſound very odd for a fair Lady's name; but *Periſſa* ſounds well, and would become the mouth of an Italian poet. And is not περισσεύειν the ſame as ὑπερβάλλειν? And περισσὸς, *qui ultra id quod eſſe debet, modum excedens?* And is not this the character of *Periſſa?*

——— " looſely light,
" No meaſure in her mood, no rule of right,
" But poured out in pleaſure and delight—"

Let me aſk now the candid reader, whether I have not fairly made out from Ariſtotle theſe three fair Ladies, and plainly ſhowed from whence Spenſer took the very names, as well as characters? UPTON.

But with bent lowring browes, as ſhe would threat,
She ſcould, and frownd with froward countenaunce;
Unworthy of faire Ladies comely governaunce.

XXXVI.

But young Periſſa was of other mynd,
Full of diſport, ſtill laughing, looſely light,
And quite contráry to her Siſters kynd;
No meaſure in her mood, no rule of right,
But poured out in pleaſure and delight:
In wine and meats ſhe flowd above the banck,
And in exceſſe exceeded her owne might;
In ſumptuous tire ſhe ioyd her ſelfe to pranck,
But of her love too laviſh: litle have ſhe thanck!

XXXVII.

Faſt by her ſide did ſitt the bold Sanſloy,
Fitt mate for ſuch a mincing mineon,

XXXVI. 3. ——————— kynd;] *Nature.* See the notes on *kynd*, F. Q. i. ii. 43. TODD.

XXXVI. 8. ——————— *to* pranck,] See the note on "*prancke* their ruffes, &c." F. Q. i. iv. 14. TODD.

XXXVII. 2. ——— *ſuch a* mincing mineon,] Such an *affected wanton.* Fr. *Mignon.* A minion, wanton, darling, Cotgrave. So Skelton, in his *Speake Parrot:*

"I am a *minion*, to wayt vpon the Quene."

And, as an adjective, in the *Pleaſaunte Pathewaye leadynge to an honeſt lyfe*, impr. by N. Hyll, 4to. s. d. Sign. C. iiij.

"And on his *minion* harpe full well playe he can:"

That is, either his *darling*, his *beloved* harp; or his *elegant*, his *pleaſing* harp. See the adjective *mignon* in Cotgrave. *Mincing* was frequently applied to the *gait*, in our old poetry. See the notes on Milton's "*mincing* Dryades," *Com.* ver. 964. And Daviſon's *Poet. Rapſodie*, edit. 1611. p. 144.

Who in her looſeneſſe tooke exceeding ioy;
Might not be found a francker franion,
Of her leawd parts to make companion.
But Huddibras, more like a malecontent,
Did ſee and grieve at his bold faſhion;

" See how the bride,
" Puft vp with pride,
" Can *mince it* paſſing well;
" She trips on toe,
" Full faire to ſhew, &c."

The phraſe to *mince it*, however, appears to have been alſo commonly applied to affected perſons, to male as well as to female coquets. See Cotgrave, " *Mineux*, ſqueamiſh, quaint, coy, that *minces it* exceedingly." Such is the *fimpering lady*, deſcribed by Shakſpeare in *K. Lear*,

" That *minces* virtue, and does ſhake the head
" To hear of pleaſure's name."

And ſuch the *coxcomb* in Jonſon's *Cynthia's Revels*:

——— " ſome *mincing* marmoſet,
" Made all of clothes and face." TODD.

XXXVII. 4. ——— *a* francker franion,] So in Heywood's *Edward* IV. 4to. bl. l. 1600. ſign. c. 5, " He's a *frank franion*, a merry companion, &c." TODD.

XXXVII. 6. ——— *more like a* malecontent,] This expreſſion may probably be an alluſion to the perſons known by the name of *Malecontent*; a character, frequently mentioned in publications during the reigns of Eliſabeth and James I. See Barnabie Rich's *Faults, and nothing but Faults*, 4to. 1606, p. 7. " Here comes now the *Malecontent*, a ſingular fellow, and very formall in all his demeanours; one that can reprooue the world but with a word, the follies of the people with a ſhrug; and, ſparing of his ſpeach, giueth his anſwer with ſigns and dumb ſhews, paſing his ſteps with ſad and ſowre countenance, as if hee would haue it ſaide; Lo, yonder goes the melancholy Gentleman; ſee there Vertue and Wiſedome deſpiſed; this is the man, that dooth carry a whole common-wealth in his head; that can manage the affaires of a ſtate, and fitter to be of a princes priuy houſe counſaile, than the beſt acter that euer playd Granets part at the Theatre." TODD.

Hardly could he endure his hardiment;
Yett ſtill he ſatt, and inly did himſelfe torment.

XXXVIII.

Betwixt them both the faire Medina ſate
With ſober grace and goodly carriage:
With equall meaſure ſhe did moderate
The ſtrong extremities of their outráge;
That forward paire ſhe ever would aſſwage,
When they would ſtrive dew reaſon to exceed;
But that ſame froward twaine would accoráge,
And of her plenty adde unto their need:
So kept ſhe them in order, and herſelfe in heed.

XXXIX.

Thus fairely ſhee attempered her feaſt,
And pleaſd them all with meete ſatiety:
At laſt, when luſt of meat and drinke was ceaſt,
She Guyon deare beſought of curteſie
To tell from whence he came through ieopardy,

XXXVIII. 4. ——————— outráge:] With the ſame French accent as *courage* is pronounced in the 42d. ſt. of the laſt canto, and as *accorage* is to be pronounced in this ſtanza. In the 18th ſt. of this canto, *outraged* is, however, accented on the firſt ſyllable. But in theſe and ſimilar variations of irregular accentuation he imitates Chaucer. TODD.

XXXVIII. 5. ——— forward] That is, *bold*. That forward *paire*, i. e. Sanſloy and Periſſa. CHURCH.

That *forward paire* are Sir Hudibras and Sanſloy; that *froward twaine*, the two froward Siſters, Eliſſa and Periſſa. UPTON.

And whether now on new adventure bownd:
Who with bold grace, and comely gravity,
Drawing to him the eies of all arownd,
From lofty ſiege began theſe words aloud to ſownd.

XL.

" This thy demaund, O Lady, doth revive
Freſh memory in me of that great Queene,
Great and moſt glorious Virgin Queene alive,
That with her ſoveraine power, and ſcepter ſhene,
All Faery lond does peaceably ſuſtene.
In wideſt ocean ſhe her throne does reare,
That over all the earth it may be ſeene;
As morning ſunne her beames diſpredden cleare;
And in her face faire peace and mercy doth appeare.

XLI.

In her the richeſſe of all heavenly grace
In chiefe degree are heaped up on hye:
And all, that els this worlds encloſure bace
Hath great or glorious in mortall eye,

XXXIX. 9. *From* lofty ſiege *began*] Virg. *Æn.* ii. 2. " Inde *toro* pater Æneas ſic orſus ab *alto*." Which Douglas tranſlates, " his *ſege* riall." UPTON. *Siege* is *ſeat*. Fr. *Siége*. He uſes the word again, F. Q. ii. vii. 44. And thus Fairfax, B. x. 35.

" Who thus from *loftie ſiege* his pleaſure told."

CHURCH.

Adornes the perſon of her Maieſtye;
That men, beholding ſo great excellence
And rare perfection in mortalitye,
Doe her adore with ſacred reverence,
As th' Idole of her Makers great magnificence.

XLII.

" To her I homage and my ſervice owe,
In number of the nobleſt Knightes on ground,
Mongſt whom on me ſhe deigned to beſtowe
Order of Maydenhead, the moſt renownd,
That may this day in all the world be found.
An yearely ſolemne feaſt ſhe wontes to make,
The day that firſt doth lead the yeare around,
To which all Knights of worth and courage bold
Reſort, to heare of ſtraunge adventures to be told.

XLIII.

" There this old Palmer ſhewd himſelfe that day,
And to that mighty Princeſſe did complaine
Of grievous miſchiefes, which a wicked Fay
Had wrought, and many whelmd in deadly paine,
Whereof he crav'd redreſſe. My Soveraine,

XLI. 9. *As th'* Idole] That is, As the *image*. Lat. *idolum*. CHURCH.

XLII. 4. *Order of Maydenhead,*] In the hiſtorical alluſion, Order of the Garter. Preſently after, " An yearly ſolemn feaſt:" Conſult our poet's letter to Sir W. Raleigh. UPTON.

XLII. 6. ——————— *to* make] So all the editions. The rhyme requires " to *hold*." CHURCH.

Whoſe glory is in gracious deeds, and ioyes
Throughout the world her mercy to maintaine,
Eftſoones deviſd redreſſe for ſuch annoyes:
Me, all unfitt for ſo great purpoſe, ſhe employes.

XLIV.

"Now hath faire Phebe with her ſilver face
Thriſe ſeene the ſhadowes of the neather world,
Sith laſt I left that honorable place,
In which her roiall preſence is entrold;
Ne ever ſhall I reſt in houſe nor hold,
Till I that falſe Acraſia have wonne;
Of whoſe fowle deedes, too hideous to beetold,
I witneſſe am, and this their wretched ſonne
Whoſe wofull parents ſhe hath wickedly fordonne."

XLV.

"Tell on, fayre Sir," ſaid ſhe, "that dolefull tale,

XLIV. 4. ——— entrold;] So the firſt edition; the ſecond, the folios, and Hughes, read *introld;* the edition of 1751, *inrold.* It ſhould be *enrold*, that is, *encircled.*

CHURCH.

Mr. Upton reads *enrold*; and Tonſon's edition of 1758, *inrold.* Dr. Johnſon has not admitted *entrol* or *introl* into his Dictionary; nor has the word found a place in the Supplement to that Dictionary, publiſhed by Mr. Maſon in 1801. Mr. Warton, I ſhould add, reads, in citing part of this ſtanza, *enrold.* Spenſer's own word, therefore, ſeems to be conſidered as an errour of the preſs. It is remarkable, however, that an errour ſhould be varied in its ſpelling, and yet be neglected in regard to the meaning of the word. TODD.

XLIV. 8. ——— *and* this *their wretched ſonne,*] Pointing to the babe with the bloody hand. UPTON.

From which ſad ruth does ſeeme you to reſtraine,
That we may pitty ſuch unhappie bale,
And learne from Pleaſures poyſon to abſtaine:
Ill, by enſample, good doth often gayne."
Then forward he his purpoſe gan purſew,
And told the ſtory of the mortall payne,
Which Mordant and Amavia did rew;
As, with lamenting eyes, himſelfe did lately vew.

XLVI.

Night was far ſpent; and now in ocean deep
Orion, flying faſt from hiſſing Snake,
His flaming head did haſten for to ſteep,
When of his pitteous tale he end did make:
Whilſt with delight of that he wiſely ſpake
Thoſe gueſtes beguyled did beguyle their eyes
Of kindly ſleepe, that did them overtake.
At laſt, when they had markt the chaunged ſkyes,
They wiſt their houre was ſpent; then each to reſt him hyes.

XLV. 6. *Then* &c.] He then continued his diſcourſe. See F. Q. i. ii. 30. So Milton, *Par. L.* B. viii. 337. "And gracious *purpoſe* thus renew'd." CHURCH.

XLVI. 2. *Orion*, &c.] The conſtellation of Orion ſets when that of the Scorpion riſes. CHURCH.

XLVI. 5. *Whilſt with delight of that he wiſely ſpake*
Thoſe gueſtes beguyled &c.] In Hom. *Odyſſ.* λ, when Ulyſſes had related his travels, the poet adds:
Ὡς ἔφατ'· οἱ δ' ἄρα πάντες ἀκὴν ἰὴ ἴνοπα σιωπῇ
Κηθήμῃ δ' ἴσχοντο κατὰ μέγαρα σκιόεντα. JORTIN.

CANTO III.

Vaine Braggadocchio, getting Guyons horſe, is made the ſcorne
Of knighthood trew; and is of fayre
Belphœbe fowle forlorne.

I.

SOONE as the morrow fayre with purple beames
Diſperſt the ſhadowes of the miſty night,
And Titan, playing on the eaſtern ſtreames,
Gan cleare the deawy ayre with ſpringing light;
Sir Guyon, mindfull of his vow yplight,
Uproſe from drowſie couch, and him addreſt
Unto the iourney which he had behight:

I. 1. *Soone as the morrow fayre with* purple beames
Diſperſt the ſhadowes &c.] So again, in F. Q. v. x. 16.
" The morrow next appeared with *purple haire*
" Yet dropping freſh out of the Indian fount."
Spenſer literally follows Virgil, *Æn.* vi. 640.
" Largior hic campos æther, & *lumine* veſtit
" *Purpureo:*—"
With a *purple light*, *i. e.* with a bright, brilliant light. And this expreſſion Statius applies to the *morrow fayre*, Theb. iii. 440.
" Tertia jam nitidum terris Aurora deiſque
" *Purpureo* vehit *ore* diem." UPTON.

I. 7. ——————— behight:] *Promiſed.* See the note on *hight*, F. Q. i. iv. 3. TODD.

His puiſſant armes about his noble breſt,
And many-folded ſhield he bound about his wreſt.

II.

Then, taking congè of that Virgin pure,
The bloody-handed Babe unto her truth

I. 9. *And* many-folded *ſhield*] An idea of the *many-folded* ſhields, which were formerly in uſe, may be gathered from a curious writer on the ſubject. "Our Saxon anceſtors," ſays he, "vſed *ſhields of ſkin*, among whom for that the artificer put ſheep-fells to that purpoſe, the great Athelſtan, king of England, vtterly forbad by a lawe ſuch deceit, as in the printed booke of Saxon lawes is extant to bee ſeene. With this vſage of agglewing or faſtning hard tanned hides for defenſe, agrees their etymologie, who derive *ſcutum*, the Latin of a ſhield, from the Greeke word ΣΚΥΤΟΣ, a *ſkinne*."—And preſently after the writer deſcribes the *many-folded* ſhield of the Duke of Lancaſter, hung up in old St. Paul's cathedral: "It is very convex toward the bearer, whether by warping through age, or as made of purpoſe. It hath in dimenſion more then three quarters of a yeard of length, and aboue half a yeard in breadth. Next to the body is a canuas glew'd to a boord; vpon that thin boord are broad thin axicles, ſlices, or plates of horne, naild faſt; and againe ouer them twenty and fixe thicke peeces of the like, all meeting or centring about a round plate of the ſame in the nauell of the ſheild; and ouer all is a leather clozed faſt to them with glew or other holding ſtuffe, vppon which his armories were painted, &c." Bolton's *Elements of Armories*, 4to. 1610, pp. 66-70. TODD.

II. 1. *Then taking* congè *of* that Virgin] Taking *leave* of *Medina*. CHURCH.

II. 2. ——————— *unto her* truth] Mr. Upton here again contends that *truth* has changed place with *ruth*. See the note on F. Q. i. vi. 12. Sir Guyon, he ſays, committed the bloody-handed Babe to the *ruth*, the pity and compaſſionate care, of Medina; and deſired her, that, as ſoon as he came to riper years, he might, for memory of that day's *truth*, the *true* tranſactions of that day, be called Ruddymane; his name alluding to, and proving, the *truth* of the ſtory. But what difficulty is there in the genuine reading? In my opinion, none. Sir Guyon commits the Babe to the *truth*, the ſincerity, of Me-

Did earneſtly committ, and her coniure
In vertuous lore to traine his tender youth,
And all that gentle noriture enſu'th;
And that, ſo ſoone as ryper yeares he raught,
He might, for memory of that dayes ruth,
Be called Ruddymane; and thereby taught
T' avenge his parents death on them that had
it wrought.

III.

So forth he far'd, as now befell, on foot,
Sith his good ſteed is lately from him gone;
Patience perforce: helpleſſe what may it boot
To frett for anger, or for griefe to mone?
His Palmer now ſhall foot no more alone.
So fortune wrought, as under greene woodes
ſyde
He lately heard that dying Lady grone,

dina; and deſires that he may, in memory of that day's *ruth*, the *lamentable* tranſactions of that day, be called Ruddymane. TODD.

III. 3. *Patience perforce:*] The whole proverb is, *Patience perforce is a medicine for a mad dog.* UPTON.

Mr. Church has alſo here cited, from Ray, this proverb; but, it muſt be obſerved, the words *is a medicine* &c. are the gloſs or interpretation of the proverb-collector. The proverb is ſimply *Patience Perforce.* See "Adagia Scotica, or, a collection of Scotch Proverbs, &c. 1668." 12mo. p. 43. And thus indeed it had been employed by Shakſpeare in *Romeo and Juliet:*

"*Patience perforce*, with wilful choler meeting,
"Makes my fleſh tremble in their difference."

So, in Sir David Lyndeſay's *Complaint:*

"That time I micht mak na defence,
"But tuke *perforce* in *patience*." TODD.

He left his ſteed without, and ſpeare beſyde,
And ruſhed in on foot to ayd her ere ſhe dyde.

IV.

The whyles a Loſell wandring by the way,
One that to bountie never caſt his mynd,
Ne thought of honour ever did aſſay
His baſer breſt, but in his keſtrell kynd
A pleaſing vaine of glory he did fynd,
To which his flowing toung and troublous ſpright
Gave him great ayd, and made him more inclynd;
He, that brave ſteed there finding ready dight,
Purloynd both ſteed and ſpeare, and ran away full light.

III. 8. ——— *and ſpeare beſyde,*] See the note on F. Q. i. i. 11. CHURCH.

IV. 1. ——— *a* Loſell] A *looſe, good-for-nothing* fellow, as the poet explains it in the next line: Lye makes it of the ſame ſignification with *lorell.* CHURCH.

IV. 2. ——— bountie] *Goodneſs*, Fr. Bonté. CHURCH.

IV. 4. ——— *in his* keſtrell *kynd*] In his *baſe* kind, or nature. *Keſtrell* is a baſtard kind of hawk. See Skinner. UPTON.

IV. 5. *A pleaſing vaine of glory* he *did fynd,*] This is the reading of the firſt edition; which Hughes's ſecond edition, Upton, Church, and Tonſon's edit. of 1758, follow. Spenſer's ſecond edition reads, "A pleaſing vaine of glory *vaine* did fynd;" to which the folios, Hughes's firſt edition, and the edit. of 1751, adhere. Such a jingle, however, is here ſo extremely diſpleaſing, that we may at leaſt be juſtified in preferring the original reading, although indeed the pronoun *he* is certainly pleonaſtick. TODD.

V.

Now gan his hart all ſwell in iollity,
And of himſelfe great hope and help conceiv'd,
That puffed up with ſmoke of vanity,
And with ſelfe-loved perſonage deceiv'd,
He gan to hope of men to be receiv'd
For ſuch, as he him thought, or faine would bee:
But for in Court gay portaunce he perceiv'd,
And gallant ſhew to be in greateſt gree,
Eftſoones to Court he caſt t' advaunce his firſt degree.

VI.

And by the way he chaunced to eſpy
One ſitting ydle on a ſunny banck,
To whom avaunting in great bravery,

V. 7. But for] *And becauſe.* CHURCH.

V. 8. ——————— *in greateſt* gree,] In greateſt *eſtimation* or *liking*. See the note on *gree*, F. Q. i. v. 16. TODD.

VI. 3. ——— avaunting] I don't think our poet wrote *advauncing*, or *avancing*, from the Fr. *avancer;* but *avaunting* from *vanter, ſe vanter*; vanteur, a boaſter, a *braggadochio*. So that the paſſage alludes to the very man; which is elegant. The *a* is added as uſual in the Engliſh tongue; and the meaning is, To whom proudly boaſting himſelf, or ſhowing himſelf in a boaſting manner; his actions beſpeaking the man. And, what is much more to our purpoſe in explaining Spenſer, Chaucer uſes *avaunt*, to boaſt, in ſeveral places; and *avaunting* in the *Reves Prol.* 776. And Gower, fol. xxi. "The vice cleped *avauntice*," viz. *jactantia*. UPTON.

Avaunting is exactly applicable to the peacock's gait, and is therefore judiciouſly applied to the coxcomb of whom the bird is an emblem. Compare Sylveſter's *Du Bartas*, edit. 1621. p. 109.

As peacocke that his painted plumes doth pranck,
He ſmote his courſer in the trembling flanck,
And to him threatned his hart-thrilling ſpeare:
The ſeely man, ſeeing him ryde ſo ranck
And ayme at him, fell flat to ground for feare,
And crying, "Mercy," loud, his pitious handes gan reare.

VII.

Thereat the Scarcrow wexed wondrous prowd,
Through fortune of his firſt adventure fayre,
And with big thundring voice revyld him lowd;
"Vile caytive, vaſſall of dread and deſpayre,
Unworthie of the commune breathed ayre,
Why liveſt thou, dead dog, a lenger day,

"There, the fair peacock, beautifully *braue*,
"Proud, *portly-ſtrouting*, ſtalking, &c."

Or rather the original French:

"Là le paon eſtoilé, magnifiquement *braue*,
"Piafard, *arrogant*, d' *vne deſmarche graue*
"*Fait parade*, &c." TODD.

VI. 7. ——— *ryde ſo* ranck] That is, ride ſo *fiercely*. So, in F. Q. iv. v. 33.

——— "They heard the ſound
"Of many yron hammers beating *ranke*—"

And ſo Fairfax, C. iii. 18.

"Say, who is he ſhowes ſo great worthineſſe,
"That rides ſo *ranke*." CHURCH.

VII. 6. *Why liveſt thou*, dead dog, *a lenger day*,] This was a term of ignominy among the Jews. I *Sam.* xxiv. 14. "After whom is the King of Iſrael come out? After whom doſt thou purſue? After a *dead dog*?" See alſo II *Sam.* ix. 8, II *Sam.* xvi. 9. UPTON.

And doeſt not unto death thyſelfe prepayre?
Dy, or thyſelfe my captive yield for ay:
Great favour I thee graunt for aunſwere thus to ſtay."

VIII.

"Hold, O deare Lord, hold your dead-doing hand,"
Then loud he cryde, "I am your humble thrall."
"Ah wretch," quoth he, "thy deſtinies withſtand
My wrathfull will, and doe for mercy call.
I give thee life: Therefore proſtráted fall,
And kiſſe my ſtirrup; that thy homage bee."
The Miſer threw himſelfe, as an offáll,
Streight at his foot in baſe humilitee,
And cleeped him his liege, to hold of him in fee.

IX.

So happy peace they made and faire accord.
Eftſoones this Liegeman gan to wexe more bold,
And, when he felt the folly of his Lord,
In his owne kind he gan himſelfe unfold:
For he was wylie witted, and growne old
In cunning ſleightes and practick knavery.

VIII. 1. ——— *hold your* dead-doing hand,] This is from Homer *Il.* σ'. 317, ψ'. 18. Ἀνδροφόνας χεῖρας. UPTON.

VIII. 7. *The miſer*] See the note on *humble miſers* &c. F. Q. ii. i. 8. CHURCH.

From that day forth he caſt for to uphold
His ydle humour with fine flattery,
And blow the bellowes to his ſwelling vanity.

X.

Trompart, fitt man for Braggadochio
To ſerve at Court in view of vaunting eye;
Vaine-glorious man, when fluttring wind does blow
In his light winges, is lifted up to ſkye;
The ſcorne of knighthood and trew chevalrye,
To thinke, without deſert of gentle deed
And noble worth, to be advaunced hye;
Such prayſe is ſhame; but honour, vertues meed,
Doth beare the fayreſt flowre in honourable ſeed.

XI.

So forth they pas, a well conſorted payre,
Till that at length with Archimage they meet:
Who ſeeing one, that ſhone in armour fayre,

IX. 8. His] *Braggadochio's.* CHURCH.

XI. 3. *Who ſeeing one* &c.] Braggadochio had juſt before ſtolen Guyon's horſe and ſpear. The poet here dreſſes him in armour, though he leaves us at a loſs to gueſs how he came by it, and though afterwards he repreſents him as *unarm'd.* The ſame ſort of obſervation might be made on ſeveral places of this poem. JORTIN.

With reſpect to this particular of the armour, it ſhould ſeem that the proper time to have cleared up that circumſtance would have been (B. v. C. iii. ſt. 37.) where Braggadochio is detected by Sir Guyon, and *diſarm'd.* I don't remember that he is any where repreſented as *unarm'd.* However, as the poem is imperfect and had not the author's finiſhing hand, candour requires that all favourable allowances ſhould be made for any little ſlips of the memory. CHURCH.

On goodly courſer thondring with his feet,
Eftſoones ſuppoſed him a perſon meet
Of his revenge to make the inſtrument:
For ſince the Redcroſſe Knight he erſt did weet
To been with Guyon knitt in one conſent,
The ill, which earſt to him, he now to Guyon ment.

XII.

And comming cloſe to Trompart gan inquere
Of him, what mightie warriour that mote bee,
That rode in golden ſell with ſingle ſpere,
But wanted ſword to wreake his enmitee.
" He is a great adventurer," ſaid he,
" That hath his ſword through hard aſſay forgone,
And now hath vowd, till he avenged bee
Of that deſpight, never to wearen none;
That ſpeare is him enough to doen a thouſand grone."

XII. 6. *That hath his ſword through* hard aſſay forgone,] Hath *loſt* his ſword in a *dangerous enterpriſe*. The expreſſion *hard aſſay* or *aſſays* is common in Spenſer, and has been adopted by Milton in *Comus*, ver. 972, where ſee the note. Chaucer uſes it, *Rom. R.* 4350.

" But Love is of ſo *hard aſſaie*." TODD.

XII. 9. *That ſpeare is him enough* &c.] That ſpeare is ſufficient for him to cauſe a thouſand to groan. The Knights in romance-writers often make ſuch vows, as this bragging Knight is here ſuppoſed to have made; and the poet's putting this romantick vow in the mouth of this Knight, ſeems ſuch a kind of imitation as carries with it a degree of ſarcaſm. Ferreau ſwore

XIII.

Th' Enchaunter greatly ioyed in the vaunt,
And weened well ere long his will to win,
And both his foen with equall foyle to daunt:
Tho to him louting lowly did begin
To plaine of wronges, which had committed bin
By Guyon, and by that falſe Redcroſſe Knight;
Which two, through treaſon and deceiptfull gin,
Had ſlayne Sir Mordant and his Lady bright:
That mote him honour win, to wreak ſo foule deſpight.

XIV.

Therewith all ſuddeinly he ſeemd enrag'd,
And threatned death with dreadfull counte-naunce,
As if their lives had in his hand beene gag'd;
And with ſtiffe force ſhaking his mortall launce,
To let him weet his doughtie valiaunce,

that he would wear no helmet, but that which Orlando wore, Arioſt. C. xii. 30, 31. Mandricard, who was only armed with a ſpear, ſwore that he would wield no ſword but Orlando's, Arioſt. C. xiii. 43, C. xxiii. 78. UPTON.

XIII. 4. ——————— louting lowly] See the note on *louting low*, F. Q. i. i. 30. TODD.

XIII. 7. ——————— gin,] *Engine*, or *plot*. See the note on *gin*, F. Q. iii. vii. 7. TODD.

XIV. 5. ——————— valiaunce,] *Valour*. Fr. Vaillance. UPTON.

Thus ſaid; "Old man, great ſure ſhal be thy meed,
If, where thoſe Knights for feare of dew vengeaúnce
Doe lurke, thou certeinly to mee areed,
That I may wreake on them their hainous hateful deed."

XV.

"Certes, my Lord," ſaid he, "that ſhall I ſoone,
And give you eke good helpe to their decay.
But mote I wiſely you adviſe to doon;
Give no ods to your foes, but doe purvay
Yourſelfe of ſword before that bloody day;
(For they be two the proweſt Knights on grownd,
And oft approv'd in many hard aſſay;)
And eke of ſureſt ſteele, that may be fownd,
Do arme yourſelfe againſt that day, them to confownd."

XV. 3. *But* &c.] That is, But I would adviſe you to act *wiſely*, i. e, *conſiderately*. Lat. conſultò. So, in F. Q. i. i. 33.

——————— "The way to win
"Is *wiſely* to adviſe."

And F. Q. vi. viii. 25.

"The infant harkned *wiſely* to her tale." CHURCH.

XV. 8. *And eke of ſureſt ſteele,*] If the reader is not inattentive, he might imagine Spenſer has forgot himſelf. Braggadochio was dreſſed in *ſhining armor faire*, ſt. 11, meer ſhow, but of no ſervice: He had neither ſword nor ſhield; but had ſtolen Sir Guyon's horſe and ſpear: Archimago therefore tells him to provide theſe, and to get armour of better proof, *of ſureſt ſteele*, if he would attack ſuch Knights as Sir Guyon and the Redcroſſe Knight. UPTON.

XVI.

" Dotard," ſaide he, " let be thy deepe adviſe;
Seemes that through many yeares thy wits thee faile,
And that weake eld hath left thee nothing wiſe,
Els never ſhould thy iudgement be ſo frayle
To meaſure manhood by the ſword or mayle.
Is not enough fowre quarters of a man,
Withouten ſword or ſhield, an hoſte to quayle?
Thou litle woteſt that this right-hand can:
Speake they, which have beheld the battailes which it wan."

XVII.

The man was much abaſhed at his boaſt;
Yet well he wiſt that whoſo would contend
With either of thoſe Knightes on even coaſt,
Should neede of all his armes him to defend;
Yet feared leaſt his boldneſſe ſhould offend:
When Braggadocchio ſaide; " Once I did ſweare,
When with one ſword ſeven Knightes I brought to end,

XVI. 1. ——— let be] *Away with.* CHURCH.

XVII. 7. *When with one ſword* ſeven Knightes *I brought to end,*] Braggadochio bears, in this reſpect, a reſemblance to the bluſtering knight of Shakſpeare. But we forget Jack's cowardice in his humour. " Theſe four," ſays Falſtaff, " came all a-front, and mainly thruſt at me; I made no more ado, but took all their *ſeven* points in my target, thus. P. HEN. *Seven?* why

Thenceforth in battaile never ſword to beare,
But it were that which nobleſt Knight on earth doth weare."

XVIII.

"Perdy, Sir Knight," ſaide then th' Enchaunter blive,
"That ſhall I ſhortly purchaſe to your hond:
For now the beſt and nobleſt Knight alive
Prince Arthur is, that wonnes in Faerie lond;
He hath a ſword, that flames like burning brond:

there were but four, even now. FAL. *In buckram.* POINS. Ay, four in buckram ſuits. FAL. *Seven, by theſe hilts, or I am a villain elſe.*" In the time of Shakſpeare theſe ſwaggerers appear to have been no uncommon character. A deſcription of them may not be thought inappoſite to the illuſtration both of Spenſer and Shakſpeare. "But ſee now, here comes a ſouldier; for my life, it is *Captaine Swag:* 'tis euen he indeede, I do knowe him by his plume and ſcarffe; he looks like a Monercho, of a very cholericke complexion, and as teaſty as a gooſe that hath yong goſſings, yet very eaſie to pleaſe but with a handfull of oates. He lookes like Haniball, the great captaine of Carthage; and good reaſon too; for hee that ſhould but heare his table-talke, and how he will diſcourſe among ignorant company, would think that the *Nine Worthies* were but fooles in compariſon of his worth: He will talke of more proportions of battels than euer Langius, Vigetias, or Machiauell did know of. He will atchieue greater victories, but ſitting at a dinner or a ſupper, than euer did Alexander, when he conquered the whole world. And he will diſcourſe of greater exploits, and more haughtie attempts, than euer were performed before Troy!" Barnabie Rich's *Faults, and nothing but Faults,* 4to. 1606, fol. 12. Compare alſo the 16th and 38th ſtanzas of this canto. TODD.

XVIII. 1. ——————— blive,] *Preſently,* the ſame as *bilive;* an adverb of frequent occurrence in our old poetry. The abbreviation *blive* alſo is to be found in *Bevis of Hampton.* TODD.

The ſame, by my device, I undertake
Shall by to morrow by thy ſide be ſtond."
At which bold word that Boaſter gan to quake,
And wondred in his minde what mote that monſter make.

XIX.

He ſtayd not for more bidding, but away
Was ſuddein vaniſhed out of his ſight:
The northerne winde his wings did broad diſplay
At his commaund, and reared him up light
From off the earth to take his aerie flight.
They lookt about, but no where could eſpye
Tract of his foot: then dead through great affright
They both nigh were, and each bad other flye:
Both fled attonce, ne ever backe retourned eye;

XX.

Till that they come unto a forreſt greene,
In which they ſhrowd themſelves from cauſeles feare;

XVIII. 9. *And wondred in his minde* what mote that monſter make.] Not perhaps *what that monſter Archimago might make of it;* but, uſing *monſter* according to the Latin idiom, he may mean, " and he wondered in his mind *what might occaſion that prodigy or prodigious appearance,*" viz. Archimago's bold word, and the conſequence of it, his miraculous vaniſhing away.
UPTON.

XIX. 1. He] *Archimago.* CHURCH.

Yet feare them followes ſtill, where ſo they beene:
Each trembling leafe and whiſtling wind they heare,
As ghaſtly bug, does greatly them affeare:
Yet both doe ſtrive their fearefulneſſe to faine.
At laſt they heard a horne that ſhrilled cleare

XX. 3. *Yet feare them followes* &c.] See the note on F. Q. i. ix. 21. TODD.

XX. 4. *Each trembling leafe* &c.] Adopted from the Book of God, in which the panick of the diſobedient is thus finely deſcribed: "The ſound of a *ſhaken leaf* ſhall chaſe them," *Lev.* xxvi. 36. By the ſubſequent expreſſion, *whiſtling wind*, the poet ſeems to have had in view alſo that moſt impreſſive account of the fears, with which the guilty Egyptians were affected, at every thing which ſtirred; whether terrible in itſelf, or fancied ſo by them; "whether it were a *whiſtling wind*, or a melodious noiſe of birds &c." *Wiſdom of Sol.* Ch. xvii. 18. TODD.

XX. 5. *As ghaſtly* bug, *does* greatly *them* affeare;] The firſt edition reads, "does *unto* them affeare;" which is corrected in the Errata *greatly*. The ſecond edition, inſtead of this perſpicuous emendation, reads

"As ghaſtly bug *their haire on end does reare*:"

Which alteration is admitted into every ſubſequent edition, except thoſe of Church and Upton; in which the original emended reading is reſtored. That Shakſpeare alſo preferred this reading, is manifeſt in the following ſimilar phraſeology, *K. Hen.* VI. P. i.

"For Warwick was a *bug* that *fear'd* us all:"

That is, a *monſter* that *frighted* us all. *Bug* is a common word, in our old poetry, for any frightful appearance. And, in the ancient Engliſh verſion of the 91ſt Pſalm, "the *terrour* by night" is rendered "the *bugge* by night." TODD.

XX. 7. ——————— that ſhrilled *cleare*] Mr. Upton propoſes to read "*yſhrilled* cleare;" being perſuaded *that ſhrilled* is an errour of the ſame kind with *that mounted* for *ymounted*, already noticed, F. Q. i. ii. 29. He ſtrengthens his propoſition alſo by the following line in *Colin Clouts come home again*:

"Whoſe pleaſing ſound *yſhrilled* far about:"

Still, however, no obſcurity is occaſioned by the reading *that ſhrilled*. TODD.

Throughout the wood that ecchoed againe,
And made the forreſt ring, as it would rive in twaine.

XXI.

Eft through the thicke they heard one rudely ruſh;
With noyſe whereof he from his loftie ſteed
Downe fell to ground, and crept into a buſh,
To hide his coward head from dying dreed.
But Trompart ſtoutly ſtayd to taken heed
Of what might hap. Eftſoone there ſtepped foorth
A goodly Ladie clad in hunters weed,
That ſeemd to be a woman of great worth,
And by her ſtately portance borne of heavenly birth.

XXII.

Her face ſo faire, as fleſh it ſeemed not,
But hevenly pourtraict of bright angels hew,
Cleare as the ſkye, withouten blame or blot,

XXI. 1. Eft] *Afterwards.* See the note on *eft*, F. Q. i. ix. 25. CHURCH.

Ibid. ——— *the* thicke] *Thicket.* See the note on *thicke*, F. Q. ii. i. 39. TODD.

XXI. 3. *Downe fell to ground, and crept into a buſh,*—] This ludicrous image of a coward is perhaps taken from the character of the coward Dametas in his favourite Sidney's *Arcadia*, p. 70; who creeps into a buſh to hide his head from danger. UPTON.

XXI. 9. ——— portance] *Comportment*, carriage. Ital. *portamento.* See alſo ſt. 5. UPTON.

XXII. 3. ——— *withouten blame or blot*, &c.] Withouten blame, ἀμύμων, one of Homer's epithets. He ſeems to have

Through goodly mixture of complexions dew;
And in her cheekes the vermeill red did shew
Like roses in a bed of lillies shed,
The which ambrosiall odours from them threw,
And gazers sence with double pleasure fed,
Hable to heale the sicke and to revive the ded.

XXIII.

In her faire eyes two living lamps did flame,
Kindled above at th' Hevenly Makers light,
And darted fyrie beames out of the same,
So passing persant, and so wondrous bright,
That quite bereav'd the rash beholders sight:
In them the blinded god his lustfull fyre

his eye on *Solomon's Song*, whilst he is characterising his royal mistress. Would he have us too interpret mystically, as divines nterpret? "Thou art all fair, there is no spot in thee," Ch. iv. 7. He says, in her cheeks the *vermeill red did shew like roses in a bed of lillies shed.* "I am the rose of Sharon, and the lilly of the valley," Ch. ii. 1. "My beloved is white and ruddy," Ch. v. 9. See also Ovid, *Am.* L. 2. E. 5.

"Quale rosæ fulgent inter sua lilia mistæ:"

And Arioste, C. vii. 11.

"Spargeasi per la guancia delicata
"Misto color di rose, e di ligustri." UPTON.

The lady Josian is described, and not inelegantly, with this "goodly mixture of complexions dew," the red and white, in the romantic ballad of *Bevis of Hampton.* See the note on *yellow lockes*, st. 30. TODD.

XXII. 7. *The which ambrosiall odours* &c.] So Virgil, as Mr. Upton observes, "Ambrosiæ odorem spiravere," *Æn.* i. 403. But the circumstance, which Spenser adds, of these ambrosial odours being *able to revive the dead*, strongly resembles a passage in Camoëns, where the breath of Jove is described as shedding such exquisite *fragrance as might inspire the dead with life*, Lus. C. i. st. 22.

"Do rosto respirava hum ar divino,
"Que divino tornara hum corpo humano." TODD.

To kindle oft assayd, but had no might;
For, with dredd maiestie and awfull yre,
She broke his wanton darts, and quenched hace
desyre.

XXIV.

Her yvorie forhead, full of bountie brave,
Like a broad table did itselfe dispred,
For Love his loftie triumphes to engrave,
And write the battailes of his great godhed:
All good and honour might therein be red;
For there their dwelling was. And, when
she spake,
Sweete wordes, like dropping honny, she did
shed;
And twixt the perles and rubins softly brake

XXIII. 8. *For, with dredd maiestie* &c.] Compare, in Milton's *Comus*, the huntress Dian, who

——— " set at nought
" The frivolous bolt of Cupid —"

And that other instance of unconquered Virginity, the wife Minerva, with

—— " rigid looks of chaste austerity,
" And noble grace that dash'd brute violence
" With sudden adoration and blank awe." TODD.

XXIV. 1. *Her* yvorie *forhead*,] Ariosto, C. vii. 11.
" Di terso *avorio* era la fronte lieta." UPTON.

XXIV. 2. *Like a broad* table] *Board*, such as pictures are painted upon. Lat. *Tabula*. See F. Q. iii. iv. 10. CHURCH.

XXIV. 7. *Sweete wordes, like dropping honny*, &c.] See *Sal. Song*, iv. 11. " Thy lips, O my sponse, drop as the honeycombe: honey and milk are under thy tongue." UPTON.

XXIV. 8. *And twixt the perles and rubins* &c.] Thus, in *Sonnet* lxxxi.

" But faireſt she, when so she doth display
" The gate with pearls and rubies richly dight,
" Through which her words so wise do make their way."

A ſilver ſound, that heavenly muſicke ſeemd to make.

XXV.

Upon her eyelids many Graces ſate,
Under the ſhadow of her even browes,
Working belgardes and amorous retrate;
And everie one her with a grace endowes,
And everie one with meekeneſſe to her bowes:
So glorious mirrhour of celeſtiall grace,
And ſoveraine moniment of mortall vowes,

Arioſto gives us pearls and coral for the lips and teeth, C. xii. ſt. ult.

" Che da i coralli, e da le pretioſe
" Perle uſcir ſanno i dolci accenti mozzi."

This is common in the Italian poets. T. WARTON.

XXIV. 9. *A* ſilver ſound,] See the notes on *ſilver ſound*, in the *Shep. Cal.* June, ver. 61. TODD.

XXV. 1. *Upon her eyelids many Graces ſate,*
Under the ſhadow of her even browes, &c.] So, in *Sonnet* xl.

" When on each eyelid ſweetly do appeare
" An hundred Graces as in ſhade to ſit."

And, in a verſe of his *Pageants*, preſerved by E. K. in the notes on June, *Shep. Cal.*

" An hundred Graces on her eyelids ſate:"

Which he drew from a modern Greek poem aſcribed to Muſæus, ver. 63.

——————— Ὁι δὲ παλαιοὶ
Τρεῖς Χάριτας ψεύσαντο πεφυκέναι· εἷς δέ τις Ἥρης
Ὀφθαλμὸς γελόων ἑκατὸν Χαρίτεσσι τεθήλει.

In the *Hymne of Beauty* we find a thouſand Graces:

" Sometimes upon her forehead they behold
" A thouſand Graces maſking in delight."

The thought of the Graces *ſitting under the ſhade of her eyebrows*, is exactly like what Taſſo ſays of Cupid, *Amint.* A. ii. S. i.

——————— " ſotto al ombra
" De le palpebre." T. WARTON.

XXV. 3. ——— belgardes] *Sweet* or *beautiful looks.* See the note on *belgardes*, F. Q. iii. ix. 52. TODD.

How ſhall frayle pen deſcrive her heavenly face,
For feare, through want of ſkill, her beauty to diſgrace!

XXVI.

So faire, and thouſand thouſand times more faire,
She ſeemd, when ſhe preſented was to ſight;
And was yclad, for heat of ſcorching aire,
All in a ſilken Camus lilly whight,
Purfled upon with many a folded plight,
Which all above beſprinckled was throughout
With golden aygulets, that gliſtred bright,
Like twinckling ſtarres; and all the ſkirt about
Was hemd with golden fringe.

XXV. 8. ——————— deſcrive] *Deſcribe*, Ital. *deſcrivere*; uſed alſo by Chaucer and by Scottiſh writers. TODD.

XXVI. 4. ——————— *Camus*] A thin, tranſparent, dreſs. See the note on *Camis*, F. Q. v. v. 2. TODD.

XXVI. 5. Purfled] *Wrought* or *embroidered*. The Fr. *pourfilure* ſignifies the fringe or trimming of women's gowns. *Purfled* is alſo uſed in F. Q. i. ii. 13. Thus Chaucer, *Monkes Prol.*

"I ſee his ſleves *purfilid* at the hande
"With grys, and that the fineſt in the lande."

And Piers Plowman, *Paſſ. ſec.*

"I was ware of a woman worthlyich clothed
"*Purfilid* with pelure &c." TODD.

XXVI. 7. ——————— aygulets,] *Tagged points*, the Fr. word, *aiguillette*. See the note on *aglet*, F. Q. vi. ii. 5. UPTON.

XXVI. 9. *Was hemd with golden fringe.*] This is the firſt inſtance in our poet of leaving his verſe imperfect and broken: Other inſtances of theſe hemiſtichs or half verſes, the reader will find in C. viii. ſt. 55. F. Q. iii. iv. 39. So again, C. vi. ſt. 26.

"To ſeek the fugitive." ———————

XXVII.

Below her ham her weed did ſomewhat trayne,
And her ſtreight legs moſt bravely were embayld
In gilden buſkins of coſtly cordwáyne,

But this verſe is thus left only in the old quartos, being filled up in the other editions,

" To ſeeke the fugitive *both farre and nere.*"

There is but one more inſtance in this large work, viz. B. iii. C. ix. ſt. 37.

Cowley, in his notes on the firſt book of his own epick poem, ſays, that none of the Engliſh poets have followed Virgil in this liberty, which, he thinks, looks both natural and graceful. I am ſurpriſed Cowley ſhould have forgotten Spenſer: Phaer likewiſe, in his tranſlation of Virgil, has, in imitation of the poet he tranſlates, ſeveral hemiſtichs. UPTON.

It would be difficult, ſays Mr. Church, to fill up this hemiſtich to any advantage. It is thus ſupplied in a copy of the firſt edition belonging to Thomas Park, Eſq. " *moſt gorgeouſly ſet out;*" which appoſite words are written in an old hand, and probably coeval with that of the poet. TODD.

XXVII. 1. *Below her ham her weed did ſomewhat trayne,*] This picture is the ſame as that of Diana, as repreſented in ſtatues or coins, or poetical deſcriptions. Conſult Spanheim in his notes on Callimachus, pp. 134, 135. I am apt to think our poet had likewiſe in view the Amazonian dreſs of Pyrocles in his learned friend's *Arcadia*, p. 42. " Upon her body ſhe wore a doublet of ſkye-colour ſatin, covered with plates of gold, and as it were nailed with precious ſtones, that in it ſhe might ſeem armed; the nether part of her garment was full of ſtuff, and cut after ſuch a faſhion, that though the length of it reached to the ankles, yet in her going one might ſometimes diſcern the ſmall of her leg, which with the foot was dreſſed in a ſhort pair of crimſon velvet buſkins, in ſome places open (as the ancient manner was) to ſhew the fairneſs of the ſkin." UPTON.

XXVII. 2. ——————— embayld] *Bound up.* Fr. *emballer*, Germ. *einballen.* UPTON.

XXVII. 3. ——————— *of coſtly cordwáyne,*] So, in F. Q. vi. ii. 6. " Buſkins he wore of coſtlieſt cordwayne;" where ſee the note. TODD.

All bard with golden bendes, which were entayld
With curious antickes, and full fayre aumayld:
Before, they faſtned were under her knee
In a rich iewell, and therein entrayld
The ends of all the knots, that none might ſee
How they within their fouldings cloſe enwrapped bee:

XXVIII.

Like two faire marble pillours they were ſeene,
Which doe the temple of the gods ſupport,
Whom all the people decke with girlands greene,
And honour in their feſtivall reſort;
Thoſe ſame with ſtately grace and princely port
She taught to tread, when ſhe herſelfe would grace;

XXVII. 4. ——————— entayld] *Carved.* See the note on *entayld*, F. Q. ii. vi. 29. TODD.

XXVII. 5. ——————— aumayld:] *Enamelled.* In Chaucer, *amiled.* "And knoppes fine of gold *amiled*," Rom. R. 1080. Ital. *ſmalto*, Fr. *eſmail*, *emaillé*. UPTON.

XXVII. 7. ——————— entrayld] *Twiſted.* See F. Q. i. i. 16. CHURCH.

XXVIII. 1. *Like two faire marble pillours* &c.] So, as Mr. Upton obſerves, in *Sol. Song*, v. 15. "His legs are as pillars of marble, &c." The alluſion alſo is to the ſame book, when the poet ſays of his bride, in his elegant *Epithalamion*, "Her ſnowie neck like to a marble towre, &c." The deſcriptions of beauty, here and in the Epithalamion, are very ſimilar. TODD.

But with the woody nymphes when ſhe did play,
Or when the flying libbard ſhe did chace,
She could them nimbly move, and after fly apace.

XXIX.

And in her hand a ſharpe bore-ſpeare ſhe held,
And at her backe a bow and quiver gay,
Stuft with ſteel-headed dartes wherewith ſhe queld
The ſalvage beaſtes in her victorious play,
Knit with a golden bauldricke which forelay
Athwart her ſnowy breſt, and did divide
Her daintie paps; which, like young fruit in May,
Now little gan to ſwell, and being tide

XXVIII. 7. ——— *when ſhe did* play,] So all the editions. The rhyme requires a different word. I ſuppoſe Spenſer gave, "when ſhe did *ſport*." So, in F. Q. vi. x. 9.
——— "there to play and *ſport*." CHURCH.

XXIX. 7. ——— *which, like young fruit in May, Now little gan to ſwell*, &c.] See *Sol. Song*, vii. 7. "Thy breaſts are like to cluſters of grapes." But, by *young fruit in May*, Spenſer may intend not cluſters of grapes, but unripe apples; and this expreſſion Arioſto uſes in deſcribing Alcina's beauties, C. vii. 14.

"Bianca neve è il bel collo, e 'l petto latte;
"Il collo è tondo, il petto è colmo, e largo;
"*Due poma acerbe*, &c."

So Taſſo, *Amint.* A. i. S. ult.

"La verginella ignude
"Scopria ſue freſche roſe,
"C' hor tien nel velo aſcoſe,
"E le *poma* del ſeno *acerbe, e crude*." UPTON.

In his *Epithalamion*, Spenſer varies the compariſon, viz. "*like lillies budded*:" The ſimile of Camoëns may be alſo noticed, *Luſiad*, C. ix. ſt. 56.

Through her thin weed their places only ſignifide.

XXX.

Her yellow lockes, criſped like golden wyre,
About her ſhoulders weren looſely ſhed,
And, when the winde emongſt them did inſpyre,
They waved like a penon wyde diſpred,

" Os *fermoſos limoens*, alli cheirando,
" Eſtaõ virgineas tetas imitando." TODD.

XXX. 1. *Her yellow lockes, criſped like golden wyre*, &c.] Thus Joſian is deſcribed in *Bevis of Hampton*:

" Her viſage was white as lilly flower,
" Therein ranne the red colour;
" With bright browes, and eyes ſheene;
" Her haire as gold-wire was ſeene."

Spenſer gives his bride the ſame locks in his *Epithalamion*, where ſee the note. TODD.

XXX. 2. *About her ſhoulders* &c.] To adorn his royal dame, Spenſer has ſpoiled all his brother poets of their images. Virgil, *Æn.* i. 318,

" Namque humeris de more habilem ſuſpenderat arcum
" Venatrix, dederatque comam diffundere ventis,
" Nuda genu, nodoque ſinus collecta fluentes."

Such as Diana &c. Virgil, *Æn.* i. 498.

" Qualis in Eurotæ ripis aut per juga Cynthi
" Exercet Diana choros —"

Or as that famous queene &c. Virg. *Æn.* i. 320.

——— " vel qualis equos Threiſſa fatigat
" Harpalyce —"

See alſo *Æn.* xi. 659, & ſeq. Her addreſſing Trompart, *Hayle, groome*, &c. ſt. 32, is taken from Venus' addreſſing Æneas and Achates, *Æn.* i. 325.

" Ac prior, heus, inquit, juvenes —"

Trompart's anſwer is Æneas's anſwer:

" O! quàm te memorem, Virgo; namque haud tibi vultus
" Mortalis, nec vox hominem ſonat: O dea, certe."

UPTON.

XXX. 3. ——— *did* inſpyre,] Did *breath*. Lat. *inſpiro*. CHURCH.

And low behinde her backe were ſcattered:
And, whether art it were or heedleſſe hap,
As through the flouring forreſt raſh ſhe fled,
In her rude heares ſweet flowres themſelves did lap,
And flouriſhing freſh leaves and bloſſomes did enwrap.

XXXI.

Such as Diana by the ſandy ſhore
Of ſwift Eurotas, or on Cynthus greene,
Where all the nymphes have her unwares forlore,
Wandreth alone with bow and arrowes keene,
To ſeeke her game: Or as that famous queene
Of Amazons, whom Pyrrhus did deſtroy,

XXXI. 2. *Of* ſwift *Eurotas,*] I know not what authority our poet had to call Eurotas *ſwift*, unleſs perhaps that of Statius, who calls him *torrens*, Theb. viii. 432. JORTIN.

XXXI. 5. ——— *Or as that famous queene*
Of Amazons, whom Pyrrhus did deſtroy, &c.] That Pentheſilea was ſlain by Pyrrhus, was admitted as a truth, and told as ſuch, by all the romance-writers: It would be unpardonable therefore for Spenſer, in his fairy tale, to have contradicted either them, or his admired patron, Sir Philip Sidney: "Impute to the manner of my country, which is the invincible land of the Amazons; myſelf, niece to Senicia, queen thereof, lineally deſcended of the famous Pentheſilea, ſlaine by the bloody hand of Pyrrhus." And ſo Dares Phryg. *De Bello Troj.* Cap. XXXVI. See Joſeph. Iſcan. *De Bell. Troj.* L. iv. 646. And Lydgate, B. iv. Caxton, in the Wars of Troy (tranſlated from Dares) has a whole chapter; "How the queene Panthaſile cam from Amazonne with a thouſand maydens to the ſocoure of Troye. And how ſhe bare her vaylantly, and ſlewe many Grekis, and after was ſhe ſlayne by Pyrrhus the ſone of Achilles." UPTON.

The day that firſt of Priame ſhe was ſeene,
Did ſhew herſelfe in great triumphant ioy,
To ſuccour the weake ſtate of ſad afflicted Troy.

XXXII.

Such when as hartleſſe Trompart her did vew,
He was diſmayed in his coward minde,
And doubted whether he himſelfe ſhould ſhew,
Or fly away, or bide alone behinde;
Both feare and hope he in her face did finde:
When ſhe at laſt him ſpying thus beſpake;
"Hayle, groome; didſt not thou ſee a bleeding hynde,
Whoſe right haunch earſt my ſtedfaſt arrow ſtrake?
If thou didſt, tell me, that I may her overtake."

XXXIII.

Wherewith reviv'd, this anſwere forth he threw;
"O goddeſſe, (for ſuch I thee take to bee,)
For nether doth thy face terreſtriall ſhew,
Nor voyce ſound mortall; I avow to thee,
Such wounded beaſt, as that, I did not ſee,
Sith earſt into this forreſt wild I came.

XXXII. 5. *Both feare and hope* &c.] That is, Trompart ſaw, in the majeſtick ſweetneſs of her face, what might excite both his fear and hope. CHURCH.

XXXII. 7. ——— groome;] *Young man.* See Skinner, V. *Groome.* See alſo Cotgrave's Fr. Dict. V. *Valet*, "A *groome*, yeoman, or houſehold ſervant of the meaner ſort: In old time it was a more honourable title; for all *young gentlemen*, untill they came to be eighteene yeares of age, were, as at this day batchelers in Britaine are, tearmed ſo." Compare the note on *Swayne*, F. Q. i. viii. 13. TODD.

But mote thy goodlyhed forgive it mee,
To weete which of the gods I ſhall thee name,
That unto thee dew worſhip I may rightly
frame."

XXXIV.

To whom ſhe thus—But ere her words enſewd,
Unto the buſh her eye did ſuddein glaunce,
In which vaine Braggadocchio was mewd,
And ſaw it ſtirre: She lefte her percing
launce,
And towards gan a deadly ſhafte advaunce,
In mind to marke the beaſt. At which ſad
ſtowre,
Trompart forth ſtept, to ſtay the mortall
chaunce,
Out crying; "O! whatever hevenly powre,
Or earthly wight thou be, withhold this deadly
howre!

XXXIV. 9. ——————— *this deadly* howre!] Mr. Upton contends that *howre* and *ſtowre* have changed places, and that the meaning, in this ſtanza, is, "At which ſad *howre*," at which ſad and critical *moment of time*, Trompart ſtept forth; crying out, "Withhold this deadly *ſtowre*," this *fight*, *aſſault*, &c. which will prove fatal to my maſter. But Mr. Upton, as I humbly apprehend, has miſtaken the meaning of "this *deadly howre*," which the poet here uſes, as Mr. Church alſo has obſerved, for "this *evil*, or this *unhappy hower*;" an expreſſion in F. Q. i. ii. 22, "whom *unhappy howre* hath now made thrall, &c." and which had been uſed, in older poetry, for *misfortune*, in the language from which it is derived, *mal heur*, Fr. See *Chaucer's Dreame*, p. 576. edit. Urr.

"I, wofull wight, full of *malure*,
"Am worſe than ded, and yet I dure."

XXXV.

" O! ſtay thy hand; for yonder is no game
For thy ſiers arrowes, them to exercize;
But loe! my Lord, my Liege, whoſe warlike name
Is far renowmd through many bold emprize;
And now in ſhade he ſhrowded yonder lies."
She ſtaid: With that he crauld out of his neſt,
Forth creeping on his caitive hands and thies;
And ſtanding ſtoutly up his lofty creſt
Did fiercely ſhake, and rowze as comming late from reſt.

XXXVI.

As fearfull fowle, that long in ſecret cave
For dread of ſoring hauke herſelfe hath hid,
Not caring how, her ſilly life to ſave,
She her gay painted plumes diſorderid;
Seeing at laſt herſelfe from daunger rid,
Peeps forth, and ſoone renews her native pride;

Thus alſo in the old Scottiſh Song on Abſence, in Mr. Pinkerton's collection publiſhed in 1786, *malhourous* is uſed for *unfortunate*:

—— " in love gif I be *malhourous*." TODD.

XXXV. 4. ———— *through* many bold emprize;] Dr. Jortin thinks it ſhould be " *many a* bold emprize;" of which form he cites numerous examples from the *Faerie Queene*; but acknowledges that, in F. Q. ii. iii. 15, we find " *many* hard aſſay," and in F. Q. vi. vi. 4, " *many* perilous fight."

Bold emprize is probably from Arioſto, C. i. ſt. 1. " Le corteſie, l' *audaci impreſe*, &c." The phraſe occurs repeatedly in Spenſer; and it has been adopted by Milton, both in his Maſk, and in his Paradiſe Loſt. TODD.

She gins her feathers fowle disfigured
Prowdly to prune, and ſett on every ſide;
She ſhakes off ſhame, ne thinks how erſt ſhe did
her hide.

XXXVII.

So when her goodly viſage he beheld,
He gan himſelfe to vaunt: But, when he vewd
Thoſe deadly tooles which in her hand ſhe
held,
Soone into other fitts he was transmewd,
Till ſhe to him her gracious ſpeach renewd;
"All haile, Sir Knight, and well may thee
befall,
As all the like, which honor have purſewd
Through deeds of armes and proweſſe martiall!
All vertue merits praiſe, but ſuch the moſt of all."

XXXVIII.

To whom he thus; "O faireſt under ſkie,
Trew be thy words, and worthy of thy praiſe,
That warlike feats doeſt higheſt glorifie.

XXXVI. 8. *Prowdly to* prune,] *Smooth* or *ſet them in order*. Water-fowl, at this day, are ſaid to *preene*, when they ſleek or replace their wet feathers in the ſun. See the commentators on Shakſpeare, *K. Hen.* IV. P. i. A. i. S. i.
"Which makes him *prune* himſelf, &c." T. WARTON.
XXXVII. 4, ——————— tranſmewd,] *Changed, transformed*. See alſo F. Q. i. vii. 35, iii. i. 38. Fr. *tranſmuer*. The ſimilar word *tranſmute* occurs in the romance of the *Knight of the Sea*, bl. l. 4to. 1600. Thus, in p. 87.
"Who ſhall by chiualry the ſpels vndoe
"Of helliſh hagg, that thee *tranſmuted* ſo:"
The word occurs again in p. 136. TODD.

Therein I have ſpent all my youthly daies,
And many battailes fought and many fraies
Throughout the world, wherſo they might be found,
Endevoring my dreaded name to raiſe
Above the moone, that Fame may it reſound
In her eternall tromp with laurell girlond cround.

XXXIX.

"But what art thou, O Lady, which doeſt raunge
In this wilde foreſt, where no pleaſure is,
And doeſt not it for ioyous Court exchaunge,
Emongſt thine equall peres, where happy blis
And all delight does raigne much more then this?
There thou maiſt love, and dearly loved be,
And ſwim in pleaſure, which thou here doeſt mis;
There maiſt thou beſt be ſeene, and beſt maiſt ſee:
The wood is fit for beaſts, the Court is fitt for Thee."

XXXIX. 7. *And ſwim in pleaſure,*] This is a favourite phraſe in our old poetry. Thus Gaſcoigne has, "*ſwimmes* in bliſſe," *Poems*, edit. 1587. p. 14. And Craſhaw, "He ſhall *ſwim* in riper joyes," *Del. of the Muſes*, p. 11. Milton alſo has "*ſwim* in mirth," and "*ſwim* in joy," P. L. B. ix. 1009, B. xi. 625. The expreſſion is ſimilar in the next ſtanza, "*bathes* in blis;" an expreſſion no leſs frequent among the ancient Engliſh bards, and of which Chaucer perhaps is the father, *Wife of Bathes T.* 6835. "His herte *bathed* in a bath of *bliſſe*." See alſo the note on F. Q. i. i. 46. TODD.

XL.

" Whoſo in pompe of prowd eſtate," quoth ſhe,
" Does ſwim, and bathes himſelfe in courtly bliss,
Does waſte his daies in darke obſcuritee,
And in oblivion ever buried is:
Where eaſe abounds, yt's eath to doe amis:
But who his limbs with labours, and his mynd
Behaves with cares, cannot ſo eaſy mis.
Abroad in armes, at home in ſtudious kynd,
Who ſeekes with painfull toile, ſhall Honor ſooneſt fynd:

XLI.

" In woods, in waves, in warres, ſhe wonts to dwell,

XL. 1. *Whoſo* &c.] The ſenſe ſeems to require that we ſhould read and point thus:

" Whoſo in pompe of prowd eſtate, quoth ſhe,
" Does ſwim, and bathes himſelfe in courtly bliss;
" *Or waſtes* his daſes in darke obſcuritee,
" And in oblivion ever buried is;
" Where eaſe abounds, yts eath to doe amis:"

That is, The eaſy and indolent life, either of a courtier or of a recluſe, is ſubject to many temptations:

" But who his limbs with labours, and his mynd
" Behaves with cares, cannot ſo eaſy mis:"

That is, Whoſo keeps his mind and body within bounds, by having them conſtantly employed with buſineſs, or with action, is leſs liable to temptation, cannot ſo eaſily *err*; for thus *mis* is uſed in F. Q. iii. ix. 2. CHURCH.

XL. 7. Behaves] Here is an inſtance of *behaves* uſed in its primitive ſenſe, Germ. *haben*, Anglo-S. *habban*, ȝehabban, to *poſſeſs*, *uſe*, or *occupy*: Somn. " Who behaves, *employes*, *uſes* &c. his limbs with labour, and his mind with *cares*," i. e. with *ſtudy*, and *thought*; as *cura* is uſed in Latin. UPTON.

And wil be found with perill and with paine;
Ne can the man, that moulds in ydle cell,
Unto her happy manſion attaine:
Before her gate High God did Sweate ordaine,
And wakefull Watches ever to abide:
But eaſy is the way and paſſage plaine
To Pleaſures pallace; it may ſoone be ſpide,
And day and night her dores to all ſtand open wide.

XLII.

"In Princes Court"—The reſt ſhe would have ſayd,
But that the fooliſh man, (fild with delight
Of her ſweete words that all his ſence diſmayd,
And with her wondrous beauty raviſht quight,)
Gan burne in filthy luſt; and, leaping light,
Thought in his baſtard armes her to embrace.
With that ſhe, ſwarving backe, her lavelin bright
Againſt him bent, and fiercely did menáce:
So turned her about, and fled away apace.

XLIII.

Which when the Peſaunt ſaw, amazd he ſtood,
And grieved at her flight; yet durſt he not

XLI. 5. *Before* her *gate* &c.] Before *Honour's* gate. See Heſiod, Ἔργ. 287, & ſeq. JORTIN.

XLII. 6. ——— baſtard *armes*] That is, *baſe* arms. See the notes on "*baſtard* feare," F. Q. i. vi. 24. TODD.

Purſew her ſteps through wild unknowen
wood;
Beſides he feard her wrath, and threatned
ſhott,
Whiles in the buſh he lay, not yet forgott:
Ne car'd he greatly for her preſence vayne,
But turning ſaid to Trompart; "What fowle
blott
Is this to Knight, that Lady ſhould agayne
Depart to woods untoucht, and leave ſo proud
diſdayne!"

XLIV.

"Perdy," ſaid Trompart, "lett her pas at
will,
Leaſt by her preſence daunger mote befall.
For who can tell (and ſure I feare it ill)
But that ſhee is ſome powre celeſtiall?
For, whiles ſhe ſpake, her great words did
appall
My feeble corage, and my heart oppreſſe,
That yet I quake and tremble over all."

XLIII. 6. *Ne car'd he greatly for her preſence* vayne,] That is, *uſeleſs*; her preſence was of no ſervice or uſe to him. Though *vayne* may be here uſed according to its more common ſignification, and joined with *he*, i. e. nor did he, *vain man*, &c. UPTON.

XLIII. 9. *Depart to woods* untoucht, *and leave ſo proud diſdayne!*] Untoucht, *intacta*. Catull. in *Carm. Nuptial.* "Sic virgo dum *intacta* manet." Horat. L. i. Od. 7. "*Intactæ* Palladis." *And leave ſo proud diſdayne*, i. e. And leave ſo proud a diſdain behind her; or, and leave us ſo diſdainfully. UPTON.

" And I," ſaid Braggadocchio, " thought no leſſe,
When firſt I heard her horn ſound with ſuch ghaſtlineſſe.

XLV.

" For from my mothers wombe this grace I have
Me given by eternall deſtiny,
That earthly thing may not my corage brave
Diſmay with feare, or cauſe one foote to flye,
But either helliſh feends, or powres on hye:
Which was the cauſe, when earſt that horne I heard,
Weening it had beene thunder in the ſkye,
I hid my ſelfe from it, as one affeard;
But, when I other knew, my ſelf I boldly reard.

XLVI.

" But now, for feare of worſe that may betide,
Let us ſoone hence depart." They ſoone agree:
So to his ſteed he gott, and gan to ride
As one unfitt therefore, that all might ſee
He had not trayned bene in chevalree.

XLV. 4. ——————— one *foote to flye*,] This is the reading of all the folios, which, as Mr. Upton obſerves, the ſenſe requires. The two firſt editions read " *on* foote," and are followed by the edition of 1751. Hughes's, Church's, and Tonſon's edition of 1758, join with Upton in reading " *one* foote." TODD.

XLVI. 5. *He had not trayned bene in chevalree.*] The Knight, who was regularly educated, is always repreſented in

Which well that valiaunt courſer did diſcerne;
For he deſpiſd to tread in dew degree,
But chaufd and fom'd with corage fiers and
ſterne,
And to be eaſd of that baſe burden ſtill did erne.

tales of chivalry and romance as governing his ſteed with dignity and eaſe. Thus alſo De St. Palaye tells us: "Il falloit —— que l' aſpirant à la Chevalerie réunît en lui ſeul toute la force néceſſaire pour les plus rudes metiers, & l' adreſſe des arts les plus difficiles, avec les talens d' un *excellent homme de cheval.*" See likewiſe C. iv. ſt. 1. TODD.

CANTO IV.

Guyon does Furor bind in chaines,
And ſtops Occaſion:
Delivers Phaon, and therefore
By Strife is rayld uppon.

I.

IN brave poursuitt of honorable deed,
There is I know not what great difference
Betweene the vulgar and the noble ſeed,
Which unto things of valorous pretence
Seemes to be borne by native influence;
As feates of armes; and love to entertaine:
But chiefly ſkill to ride ſeemes a ſciénce
Proper to gentle blood: Some others faine

ARG. 3. *Delivers* Phaon,] This is the reading of the firſt edition. See alſo ſt. 36. The ſecond edition reads *Phedon*, and is followed by every ſubſequent edition, except Church's. Mr. Upton, indeed, in his notes, directs the alteration of *Phedon* to *Phaon*. TODD.

I. 2. *There is I know not what great difference*
Betweene the vulgar and the noble ſeed,] Spenſer muſt be tranſlated to underſtand him, "Neſcio quod diſcrimen magnum eſt:" Between *the vulgar*, τὸν ἀφυῆ, and *the noble ſeed*, τὸν ἐυφυῆ. See Plato *Repub.* v, and the ſtoical definition of ἐυφυΐα in Diogenes Laertius. UPTON.

I. 7. *But chiefly ſkill to ride ſeemes a ſciénce*
Proper to gentle blood;] In the reign of Eliſabeth, to ride well was indeed a ſcience diligently cultivated. Numerous books on the ſubject were publiſhed. The reader will be pleaſed with an example, which powerfully illuſtrates this re-

To menage steeds, as did this Vaunter; but in vaine.

II.

But he, the rightfull owner of that ſteede,
Who well could menage and ſubdew his pride,
The whiles on foot was forced for to yeed
With that blacke Palmer, his moſt truſty guide,
Who ſuffred not his wandring feete to ſlide;
But when ſtrong paſſion, or weake fleſhlineſſe,

mark; eſpecially as it relates to a family, whoſe name the *Faerie Queene* has immortalized; the noble family of *Scudamore*. The anecdote is cited from a book, not often to be met with, entitled, *Inſtructions, or Advice to his Grandſon in three parts:* By William Higford, Eſq. Lond. 1658. 12mo. In p. 69 he recommends "the noble exerciſe of *riding the great horſe*. A knight *on horſeback* is one of the goodlyeſt ſights in the world. Methinkes I ſee *Sr. James Scudamore*, your thrice noble Grandfather, a brave man of armes both at tilt and barriers, after the voyage of Cales and the Canary Iſlands (wherein he performed very remarkable and ſignal ſervice, under the conduct of the Earl of Eſſex,) enter the tiltyard in a handſome equipage, all in compleate armor, embeliſhed with plumes, his beaver cloſe, mounted upon a very high bounding horſe, (I have ſeen the ſhooes of his horſe gliſter above the heads of all the people;) and, when he came to the encounter or ſhock, brake as many ſpears as the moſt, her Majeſty, Q. Elizabeth, with a train of ladies, like the ſtarrs in the firmament, and the whole Court looking upon him with a very gratious aſpect. And when he came to reſide with Sr. John Scudamore, his father, (two braver gentlemen ſhall I never ſee together at one time, ſuch a father, ſuch a ſon,) himſelf, and other brave cavalliers, and ſome of their menials and of his ſuit, *to manage every morning ſix or more brave well-ridden horſes*, every horſe brought forth by his groom in ſuch decency, that Holme-Lacy, at that time, ſeemed not onely an Academy, but even the very Court of a Prince." TODD.

II. 5. *Who ſuffred not* &c.] See the thirty fourth ſtanza in the firſt canto of this book. CHURCH.

Would from the right way ſeeke to draw him wide,
He would, through temperaunce and ſted-faſtneſſe,
Teach him the weak to ſtrengthen, and the ſtrong ſuppreſſe.

III.

It fortuned, forth faring on his way,
He ſaw from far, or ſeemed for to ſee,
Some troublous uprore or contentious fray,
Whereto he drew in haſt it to agree.
A Mad Man, or that feigned mad to bee,
Drew by the heare along upon the grownd
A handſom Stripling with great crueltee,
Whom sore he bett, and gor'd with many a wownd,
That cheekes with teares, and ſydes with blood, did all abownd.

III. 2. *He ſaw from far, or* ſeemed *for* to ſee,] Apoll. Rhod. *Argon.* iv. 1479.

——— ὡς τίς τε νέῳ ἐνὶ ἤματι μίνην
Ἢ ἴΙΔΕΝ, ἢ ἘΔΟΚΗΣΕΝ ἐπαχλύσαν ΙΔΕΣΘΑΙ. TODD.

III. 5. *A Mad Man,* &c.] Furor, here broken looſe, is according to the deſcription of this Madman in Petronius:

" Quos inter Furor, abruptis ceu liber habenis,
" Sanguineum late tollit caput —"

Furor is deſcribed by Virgil as bound. Compare Homer, *Il.* 385, where Mars, the furious god of war, is ſaid to have been impriſoned and bound in chains. Hence Virgil took his hint, as likewiſe from a picture of Apelles, mentioned by Pliny, *Nat. Hiſt.* L. 35. p. 697. Edit. Hard. See *Æn.* i. 298.

——— " Furor impius intus
" Sæva ſedens ſuper arma, et centum victus ahenis
" Poſt tergum nodis, fremit horridus ore cruento."

UPTON.

IV.

And him behynd a wicked Hag did ſtalke,
In ragged robes and filthy diſaray;
Her other leg was lame, that ſhe no'te walke,
But on a ſtaffe her feeble ſteps did ſtay:
Her lockes, that loathly were and hoarie gray,
Grew all afore, and loosly hong unrold;
But all behinde was bald, and worne away,
That none thereof could ever taken hold;
And eke her face ill-favour'd, full of wrinckles old.

IV. 3. *Her* other leg *was lame,*] Literally from Homer, *Il.* Ϛ. 217.

Φολκὸς ἦεν, χωλὸς δ' ἕτερον ΠΟΔΑ.

Heſychius, Ἕτερον πόδα· τὸν ἕνα πόδα, τὸν ἰσόμοιρον, alluding to this paſſage of Homer: *It means,* ſays Heſychius, *one of his legs, or rather his left leg.* The late learned editor of Heſychius, did not ſee the alluſion. Now ἕτερος is uſed ſometimes for *left,* and what is left-handed is unlucky. See Pindar, *Pyth.* γ'. ver. 62.

Δαίμων δ' ἕτερος,
Ες κακὸν τρέψαις ἐδαμα-
σατό νιν.

So ἑτέρα χειὶ, is the *left hand,* in Plato *De Repub.* p. 439. edit. H. Steph. Ἄλλη μὲν ἡ ἀπωθοῦσα χειὶ, ἑτέρα δὲ ἡ προσαγομένη. And *her other leg* means here, as in Homer, the *left leg.* The picture of this *wicked Hag,* is the picture of *Occaſion,* in Phædrus; which has been likewiſe noticed by the author of the Remarks on Spenſer:

" Curſu ille volucri pendens in novacula
" Calvus, comoſa fronte, nudo corpore,
" Quem ſi occuparis, teneas; elapſum ſemel
" Non ipſe poſſit Jupiter reprehendere;
" Occaſionem rerum ſignificat brevem.
" Effectus impediret ne ſegnis mora,
" Finxere antiqui talem effigiem Temporis." UPTON.

V.

And, ever as ſhe went, her toung did walke
In fowle reproch and termes of vile deſpight,
Provoking him, by her outrageous talke,
To heape more vengeance on that wretched wight:
Sometimes ſhe raught him ſtones, wherwith to ſmite;
Sometimes her ſtaffe, though it her one leg were,
Withouten which ſhe could not goe upright;
Ne any evil meanes ſhe did forbeare,
That might him move to wrath, and indignation reare.

VI.

The noble Guyon, mov'd with great remorſe,
Approching, firſt the Hag did thruſt away;
And after, adding more impetuous forſe,
His mighty hands did on the Madman lay,
And pluckt him backe; who, all on fire ſtreightway,
Againſt him turning all his fell intent,
With beaſtly brutiſh rage gan him aſſay,
And ſmott, and bitt, and kickt, and ſcratcht, and rent,
And did he wiſt not what in his avengëment.

VII.

And ſure he was a man of mickle might,

V. 3. ——— him,] *Furor.* CHURCH.

Had he had governaunce it well to guyde:
But, when the frantick fitt inflamd his ſpright,
His force was vaine, and ſtrooke more often wyde
Then at the aymed marke which he had eyde:
And oft himſelfe he chaunſt to hurt unwares,
Whyleſt reaſon, blent through paſſion, nought deſcryde;
But, as a blindfold bull, at randon fares,
And where he hits nought knowes, and whom he hurts nought cares.

VIII.

His rude aſſault and rugged handëling
Straunge ſeemed to the Knight, that aye with foe
In fayre defence and goodly menaging
Of armes was wont to fight; yet nathëmoe
Was he abaſhed now, not fighting ſo;
But, more enfierced through his curriſh play,
Him ſternly grypt, and, hailing to and fro,
To overthrow him ſtrongly did aſſay,
But overthrew himſelfe unwares, and lower lay:

VII. 7. *Whyleſt reaſon, blent through paſſion, nought deſcryde*;] Cicero thus defines *furor*, viz. "Mentis ad omnia cæcitas," *Tuſc. Diſput.* iii. 5. UPTON.

VII. 8. ——— *at* randon] The old ſpelling of *random*. See the note on *randon*, Shep. Cal. May. TODD.

VIII. 9. ——— lower] That is, *low*. See the note on *deeper*, F. Q. i. xi. 24. CHURCH.

IX.

And being downe the Villein ſore did beate
And bruze with clowniſh fiſtes his manly face:
And eke the Hag, with many a bitter threat,
Still cald upon to kill him in the place.
With whoſe reproch, and odious menáce,
The Knight emboyling in his haughtie hart
Knitt all his forces, and gan ſoone unbrace
His graſping hold: ſo lightly did upſtart,
And drew his deadly weapon to maintaine his part.

X.

Which when the Palmer ſaw, he loudly cryde,
"Not ſo, O Guyon, never thinke that ſo
That Monſter can be maiſtred or deſtroyd:
He is not, ah! he is not ſuch a foe,
As ſteele can wound, or ſtrength can overthroe.
That ſame is Furor, curſed cruel wight,
That unto knighthood workes much ſhame and woe;
And that ſame Hag, his aged mother, hight
Occaſion; the roote of all wrath and deſpight.

IX. 1. *And being downe*] That is, Him (Guyon) being downe, &c. CHURCH.

IX. 4. *Still cald upon* &c.] That is, Still called upon *him* to kill &c. An elleipſis. T. WARTON.

X. 4. *He is* not,] Corrected from the Errata, ſubjoined to the firſt edition, by the edit. of 1751, by Church's, Upton's, and Tonſon's of 1758. All other editions read "He is *no*." TODD.

XI.

" With her, whoſo will raging Furor tame,
Muſt firſt begin, and well her ámenage:
Firſt her reſtraine from her reprochfull blame
And evill meanes, with which ſhe doth enrage
Her frantick ſonne, and kindles his coráge;
Then, when ſhe is withdrawne or ſtrong withſtood,
It's eath his ydle fury to aſwage,
And calme the tempeſt of his paſſion wood:
The bankes are overflowne when ſtopped is the flood."

XI. 2. ——————— ámenage:] *Manage*, carriage. *Amenage*, l' action d' amener. UPTON.

XI. 5. ——————— *coráge*:] See the note on the word thus accented, F. Q. ii. i. 42. TODD.

XI. 8. ——————— wood:] *Mad*. See the note on *wood*, F. Q. i. iv. 34. TODD.

XI. 9. *The bankes are overflowne when ſtopped is the flood.*] The river runs on in its uſual courſe, unleſs you ſtop it; but, ſtopped, it rages and overflows its banks: So, try not to ſtop this Madman in his career, but begin firſt with Occaſion, the root of all wrath. See Ovid, *Rem. Am.* 119.

" Dum *Furor* in curſu eſt currenti cede *Furori*:
" Difficiles aditus impetus omnis habet."

He ſeems likewiſe to have Ovid in view, where he deſcribes Pentheus. The verſes are ſo well turned, and the deſcription is ſo maſterly, that I cannot help tranſcribing them.

——— " Fruſtraque inhibere laborant.
" Acrior admonitu eſt; irritaturque retenta
" Et creſcit rabies; remoraminaque ipſa nocebant.
" Sic ego torrentem, quâ nil obſtabat eunti,
" Lenius, et modico ſtrepitu decurrere vidi:
" At quacunque trabes obſtructaque ſaxa tenebant,
" Spumeus, et fervens, et ab objice ſævior ibat."

UPTON.

XII.

Therewith Sir Guyon left his firſt empriſe,
And, turning to that Woman, faſt her hent
By the hoare lockes that hong before her eyes,
And to the ground her threw: yet n'ould ſhe ſtent
Her bitter rayling and foule révilement;
But ſtill provokt her ſonne to wreake her wrong:
But nathëleſſe he did her ſtill torment,
And, catching hold of her ungratious tong,
Thereon an yron lock did faſten firme and ſtrong.

XIII.

Then, whenas uſe of ſpeach was from her reft,
With her two crooked handes ſhe ſignes did make,
And beckned him; the laſt help ſhe had left:
But he that laſt left helpe away did take,

XII. 4. ——————————— ſtent] *Stint*, reſtrain. CHURCH.

XII. 7. ——— he] *Sir Guyon.* CHURCH.

XII. 8. ——————————— *tong*,] This is the reading of the ſecond edition, which Spenſer ſeems to have intended, by having twice corrected the word. For, in the firſt edition, it is *tongue*, which, in the Errata to that edition, is corrected *tonge*; and, in cloſer conformity to the rhymes, (agreeably to the poet's practice,) was afterwards printed *tong*. The folio of 1679, the editions of 1751, Church's, Upton's, and Tonſon's of 1758, read *tong*. All others read *tongue*. TODD.

XIII. 3. ——— him] *Her ſon.* CHURCH.

XIII. 4. —— he] *Sir Guyon.* CHURCH.

And both her handes faſt bound unto a ſtake,
That ſhe no'te ſtirre. Then gan her ſonne to flye
Full faſt away, and did her quite forſake:
But Guyon after him in haſt did hye,
And ſoone him overtooke in ſad perplexitye.

XIV.

In his ſtrong armes he ſtifly him embraſte,
Who him gain-ſtriving nought at all prevaild;
For all his power was utterly defaſte,
And furious fitts at earſt quite weren quaild:
Oft he re'nforſt, and oft his forces fayld,
Yet yield he would not, nor his rancor ſlacke.
Then him to ground he caſt, and rudely hayld,
And both his hands faſt bound behind his backe,
And both his feet in fetters to an yron racke.

XV.

With hundred yron chaines he did him bind,
And hundred knots, that did him ſore conſtraine:
Yet his great yron teeth he ſtill did grind

XIV. 4. ——— at earſt] *Inſtantly.* So, in ſt. 39. "Abandon this foreſtalled place *at erſt.*" CHURCH.

XIV. 5. ——— re'nforſt,] *Reinforced,* made freſh attempts. CHURCH.

XV. 1. *With hundred yron* chaines *he did him bind,*] "Hunc frænis, hunc tu compeſce *catena,*" ſays Horace, ſpeaking of this ſame perturbed ſtate of mind, repreſented by this monſter Furor. So Juvenal, *Sat.* viii. "Pone iræ fræna modumque." UPTON.

And grimly gnaſh, threatning revenge in vaine:
His burning eyen, whom bloody ſtrakes did ſtaine,
Stared full wide, and threw forth ſparkes of fyre;
And, more for ranck deſpight then for great paine,
Shakt his long locks colourd like copper-wyre,
And bitt his tawny beard to ſhew his raging yre.

XVI.

Thus whenas Guyon Furor had captívd,
Turning about he ſaw that wretched Squyre,
Whom that Mad Man of life nigh late deprivd,
Lying on ground, all ſoild with blood and myre:
Whom whenas he perceived to reſpyre,
He gan to comfort, and his woundes to dreſſe.
Being at laſt recured, he gan inquyre
What hard miſhap him brought to ſuch diſtreſſe,
And made that Caytives thrall, the thrall of wretchedneſſe.

XVII.

With hart then throbbing, and with watry eyes,

" Fayre Sir," quoth he, " what man can ſhun
the hap,
That hidden lyes unwares him to ſurpryſe?
Misfortune waites advantage to entrap
The man moſt wary in her whelming lap.
So me weake wretch, of many weakeſt one,
Unweeting and unware of ſuch miſhap,

XVII. 2. *Fayre Sir, quoth he,* &c.] The following ſtory which this young man tells, is taken from the fifth book of *Orlando Furioſo*. Harington, who tranſlated Arioſto, mentions that this ſtory too was written by Mr. Turberville. Part of the tale Shakſpeare has formed into his play, called *Much Ado about Nothing*. UPTON.

Mr. Steevens, noticing this paſſage, mentions, however, a novel of Belleforeſt, copied from another of Bandello, which, " ſeems to have furniſhed Shakſpeare with his fable, as it approaches nearer in all its particulars to the play before us, than any other performance known to be extant." And Dr. Farmer ſuſpects that, although Arioſto is continually quoted for the fable of *Much Ado about Nothing*, Shakſpeare was ſatisfied with the *Geneura* of Turberville.—Harington, in his notes on the tranſlation of Arioſto, relates that ſome had affirmed, " that this very matter, though ſet downe here by other names, happened in Ferrara to a kinſewoman of the Dukes, which is here figured vnder the name of *Geneura*, and that indeed ſuch a practiſe was vſed againſt her by a great Lord, and diſcouered by a damſell as is here ſet downe. Howſoeuer it was, ſure the tale is a prettie comicall matter, and hath bene written in Engliſh verſe ſome few years paſt (learnedly and with good grace) though in verſe of another kind, by M. George Turberuil."—Spenſer ſeems to have attended alſo to the *moral* expoſition of the characters and ſtory, in *Bellezze del Furioſo di M. L. Arioſto*, Venet. 4to. 1574, pp. 64, 65. TODD.

XVII. 6. *So me weake wretch, of many weakeſt* one,
Unweeting and unware of ſuch miſhap,
She brought to miſchiefe through occaſion,
Where this ſame wicked Villein did me light upon.]

This is the reading of Spenſer's ſecond edition, which all the later editions follow, except Church's. The reading of the firſt edition, ſays Mr. Church, is to be preferred:

She brought to miſchiefe through occaſion,
Where this ſame wicked Villein did me light upon.

XVIII.

" It was a faithleſſe ſquire, that was the ſourſe
Of all my ſorrow and of theſe ſad teares,
With whom from tender dug of commune nourſe
Attonce I was upbrought; and eft, when yeares
More rype us reaſon lent to choſe our peares,
Ourſelves in league of vowed love we knitt;
In which we long time, without gealous feares
Or faultie thoughts, contynewd as was fitt;
And, for my part I vow, diſſembled not a whitt.

" So me weake wretch, of many weakeſt *wretch*,
" Unweeting and unware of ſuch miſhap,
" She brought to miſchiefe through her *guileful trech*,
" Where this ſame wicked villein did me *wandring ketch*."
But, as Mr. Upton has obſerved, the alteration in the ſecond edition ſeems to have been directed by the poet; and " *through occaſion* is very rightly added, the whole epiſode and allegory plainly requiring it." TODD.

XVIII. 3. *With whom from tender dug of commune nourſe Attonce I was upbrought;*] He ſeems to allude to the Italian phraſe, which calls a foſter brother, *fratello di latte*. 'Tis not to be paſſed over likewiſe, that the Iriſh, in particular, look upon their foſter brothers in a higher degree of friendſhip and love, than their own brothers; which Spenſer takes notice of in his View of Ireland. This conſideration makes the pathos more ſenſibly affecting. UPTON.

XVIII. 4. ——————— eft,] *Afterwards*. See the note on *eft*, F. Q. i. ix. 25. CHURCH.

XVIII. 8. Or *faultie*] In the folios this paſſage is thus corrupted, " *Our* faultie &c." And the corruption is admitted

XIX.

" It was my fortune, commune to that age,
To love a Lady fayre of great degree,
The which was borne of noble parentage,
And ſet in higheſt ſeat of dignitee,
Yet ſeemd no leſſe to love then lovd to bee:
Long I her ſerv'd, and found her faithfull ſtill,
Ne ever thing could cauſe us diſagree:
Love, that two harts makes one, makes eke one will:
Each ſtrove to pleaſe, and others pleaſure to fulfill.

XX.

" My friend, hight Philemon, I did partake
Of all my love and all my privitie;
Who greatly ioyous ſeemed for my ſake,
And gratious to that Lady, as to mee;
Ne ever wight, that mote ſo welcome bee
As he to her, withouten blott or blame;
Ne ever thing, that ſhe could think or ſee,
But unto him ſhe would impart the ſame:
O wretched man, that would abuſe ſo gentle dame!

into Hughes's firſt edition. Dr. Jortin, without ſeeing Spenſer's own editions, rightly emended it, in his Remarks, " *Or* faultie." TODD.

XX. 1. ——————— *I did* partake] That is, *I made partaker* &c. And yet, in F. Q. v. xi. 32, he ſeems to uſe the word *partake* for *participate:*

" And ſtreight went forth his gladneſſe to *partake*
" With Belgè—" CHURCH.

XXI.

" At laſt ſuch grace I found, and meanes I wrought,
That I that Lady to my ſpouſe had wonne;
Accord of friendes, conſent of parents ſought,
Affyaunce made, my happineſſe begonne,
There wanted nought but few rites to be donne,
Which mariage make: That day too farre did ſeeme!
Moſt ioyous man, on whom the ſhining ſunne
Did ſhew his face, myſelfe I did eſteeme,
And that my falſer friend did no leſs ioyous deeme.

XXII.

" But, ere that wiſhed day his beame diſcloſd,
He, either envying my toward good,
Or of himſelfe to treaſon ill diſpoſd,
One day unto me came in friendly mood,
And told, for ſecret, how he underſtood
That Lady, whom I had to me affynd,
Had both diſtaind her honorable blood,
And eke the faith which ſhe to me did bynd;
And therefore wiſht me ſtay, till I more truth ſhould fynd.

XXIII.

" The gnawing anguiſh, and ſharp geloſy,

XXII. 2. ——— *my toward good,*] That is, my approaching happineſs. CHURCH.

Which his ſad ſpeach infixed in my breſt,
Ranckled ſo ſore, and feſtred inwardly,
That my engreeved mind could find no reſt,
Till that the truth thereof I did out wreſt;
And him beſought, by that ſame ſacred band
Betwixt us both, to counſell me the beſt:
He then with ſolemne oath and plighted hand
Aſſurd, ere long the truth to let me underſtand.

XXIV.

" Ere long with like againe he boorded mee,
Saying, he now had boulted all the floure,
And that it was a groome of baſe degree,
Which of my Love was partner paramoure:
Who uſed in a darkeſome inner bowre
Her oft to meete: Which better to approve,
He promiſed to bring me at that howre,
When I ſhould ſee that would me nearer move,
And drive me to withdraw my blind abuſed love.

XXV.

" This graceleſſe man, for furtherance of his guile,

XXIV. 1. ——— *he* boorded *mee*,] He *addreſſed* me. See the note on *bord*, F. Q. ii. xii. 16. TODD.

XXIV. 2. ——— *had* boulted *all the floure*,] Had *ſifted* the whole affair; *bolted* it all to the very bran. Chaucer, *Nonnes Pr. T.* 1281.

" But I ne cannot *boulte* it to the brenne."

That is, I cannot *ſift* it, *examine* it thoroughly. Hence comes *bolting*, an exerciſe of Gray's-Inn, ſo named from ſifting or examining into ſome law points. UPTON.

Did court the handmayd of my Lady deare,
Who, glad t' emboſome his affection vile,
Did all ſhe might more pleaſing to appeare.
One day, to worke her to his will more neare,
He woo'd her thus; Pryené, (ſo ſhe hight,)
What great deſpight doth fortune to thee beare,
Thus lowly to abaſe thy beautie bright,
That it ſhould not deface all others leſſer light?

XXVI.

" But if ſhe had her leaſt helpe to thee lent,
T' adorne thy forme according thy deſart,
Their blazing pride thou wouldeſt ſoone have blent,
And ſtaynd their prayſes with thy leaſt good part;
Ne ſhould faire Claribell with all her art,
Tho' ſhe thy Lady be, approch thee neare:
For proofe thereof, this evening, as thou art,
Aray thyſelfe in her moſt gorgeous geare,
That I may more delight in thy embracement deare.

XXV. 6. *Pryené,*] Her name, in Arioſto, is *Dalinda*; in Shakſpeare, *Margaret*. But as Spenſer varies in his names, ſo he varies likewiſe in many other circumſtances from the original ſtory. UPTON.

XXVI. 7. ——————— *as thou art,*] That is, lovely as thou art. CHURCH.

XXVI. 9. *That I may* more &c.] *More* is here uſed, as elſewhere, for *greatly*. See F. Q. i. x. 49. CHURCH.

XXVII.

" The mayden, proud through praiſe and mad through love,
Him hearkned to, and ſoone herſelfe arayd;
The whiles to me the treachour did remove
His craftie engin; and, as he had ſayd,
Me leading, in a ſecret corner layd,
The ſad ſpectatour of my tragedie:
Where left, he went, and his owne falſe part playd,
Diſguiſed like that groome of baſe degree,
Whom he had feignd th' abuſer of my love to bee.

XXVIII.

" Eftſoones he came unto th' appointed place,
And with him brought Pryené, rich arayd,
In Claribellaes clothes: Her proper face
I not deſcerned in that darkeſome ſhade,
But weend it was my Love with whom he playd.
Ah God! what horrour and tormenting griefe
My hart, my handes, mine eies, and all affayd!
Me liefer were ten thouſand deathës priefe
Then wounde of gealous worme, and ſhame of ſuch repriefe.

XXIX.

" I home retourning, fraught with fowle deſpight,
And chawing vengeaunce all the way I went,

Soone as my loathed Love appeard in ſight,
With wrathfull hand I ſlew her innocent;
That after ſoone I dearely did lament:
For, when the cauſe of that outrageous deede
Demaunded I made plaine and evident,
Her faultie handmayd, which that bale did breede,
Confeſt how Phílemon her wrought to chaunge her weede.

XXX.

" Which when I heard, with horrible affright
And helliſh fury all enragd, I ſought
Upon myſelfe that vengeable deſpight
To puniſh: Yet it better firſt I thought
To wreake my wrath on him, that firſt it wrought:
To Phílemon, falſe faytour Phílemon,
I caſt to pay that I ſo dearely bought:
Of deadly drugs I gave him drinke anon,
And waſht away his guilt with guilty potion.

XXXI.

" Thus heaping crime on crime, and griefe on griefe,
To loſſe of Love adioyning loſſe of Frend,
I meant to purge both with a third miſchíefe,
And in my woes beginner it to end;
That was Pryené; ſhe did firſt offend,
She laſt ſhould ſmart; With which cruell intent,

When I at her my murdrous blade did bend,
She fled away with ghaſtly dreriment,
And I, pourſewing my fell purpoſe, after went.

XXXII.

" Feare gave her winges, and Rage enforſt my flight;
Through woods and plaines ſo long I did her chace,
Till this Mad Man, whom your victorious might
Hath now faſt bound, me met in middle ſpace:
As I her, ſo he me pourſewd apace,
And ſhortly overtooke: I, breathing yre,
Sore chauffed at my ſtay in ſuch a cace,
And with my heat kindled his cruell fyre;
Which kindled once, his mother did more rage inſpyre.

XXXIII.

" Betwixt them both they have me doen to dye,
Through wounds, and ſtrokes, and ſtubborne handëling,
That death were better then ſuch agony,
As griefe and fury unto me did bring;
Of which in me yet ſtickes the mortall ſting,
That during life will never be appeaſd!"

XXXII. 1. *Feare gave her winges,*] Virgil, *Æn.* viii. 224. " Pedibus Timor addidit alas." TODD.

When he thus ended had his ſorrowing,
Said Guyon; "Squyre, ſore have ye beene diſeaſd;
But all your hurts may ſoone through temperance be eaſd."

XXXIV.

Then gan the Palmer thus; "Moſt wretched man,
That to Affections does the bridle lend!
In their beginning they are weake and wan,
But ſoone through ſuff'rance growe to fearefull end:
Whiles they are weake, betimes with them contend;
For, when they once to perfect ſtrength do grow,
Strong warres they make, and cruell battry bend
Gainſt fort of Reaſon, it to overthrow:
Wrath, Geloſy, Griefe, Love, this Squyre have laide thus low.

XXXIV. 2. *That to* Affections &c.] *Affections*, i. e. paſſions. So the Latin, *affectus*. The thought is the ſame as in Seneca, *Hippolyt.* v. 131.

—— "Quiſquis in primo obſtitit
"Repulitque amorem, tutus ac victor fuit.
"Qui blandiendo dulce nutrivit malum,
"Sero recuſat ferre, quod ſubiit, jugum." UPTON.

XXXIV. 7. *Strong warres they make, and cruell battry bend Gainſt fort of Reaſon,*] This is preparing you before-hand for the Caſtle and Fort, wherein the Soul, Reaſon, and Wiſdom, dwell; more minutely deſcribed, in F. Q. ii. ix. 10, ii. xi. 5. UPTON.

XXXV.

" Wrath, Gealoſie, Griefe, Love, do thus expell:
Wrath is a fire; and Gealoſie a weede;
Griefe is a flood; and Love a monſter fell;
The fire of ſparkes, the weede of little ſeede,
The flood of drops, the monſter filth did breede:
But ſparks, ſeed, drops, and filth, do thus delay;
The ſparks ſoone quench, the ſpringing ſeed outweed,
The drops dry up, and filth wipe cleane away:
So ſhall Wrath, Gealoſy, Griefe, Love, die and decay."

XXXVI.

" Unlucky Squire," ſaide Guyon, " ſith thou haſt
Falne into miſchiefe through intemperaunce,
Henceforth take heede of that thou now haſt paſt,
And guyde thy waies with warie governaunce,
Leaſt worſe betide thee by ſome later chaunce.
But read how art thou nam'd, and of what kin."

XXXV. 1. ——————— *do thus expell:*] That is, Do *thou* thus expell. Preſently after, *Do thus delay*, i. e. See that *thou doſt* thus delay, *put off*, *take away*, &c. UPTON.

XXXV. 6. ——————— delay:] *Put away*. So, in F. Q. iv. viii. 1. " Till time the tempeſt doe thereof *delay* with ſufferaunce ſoft." CHURCH.

XXXVI. 5. *Leaſt worſe* &c.] Compare *John* v. 14. " Sin no more, leſt a worſe thing come unto thee." TODD.

" Phaon I hight," quoth he, " and do advaunce
Mine aunceſtry from famous Coradin,
Who firſt to rayſe our houſe to honour did begin."

XXXVII.

Thus as he ſpake, lo! far away they ſpyde
A Varlet ronning towardes haſtily,
Whoſe flying feet ſo faſt their way applyde,
That round about a cloud of duſt did fly,
Which, mingled all with ſweate, did dim his eye.
He ſoone approched, panting, breathleſſe, whot,
And all ſo ſoyld, that none could him deſcry;
His countenaunce was bold, and baſhed not
For Guyons lookes, but ſcornefull ey-glaunce at him ſhot.

XXXVIII.

Behind his backe he bore a braſen ſhield,
On which was drawen faire, in colours fit,
A flaming fire in midſt of bloody field,
And round about the wreath this word was writ,

XXXVI. 7. Phaon] Mr. Upton here rightly reads *Phaon*, with the firſt edition and Church's. All other editions read *Phedon*. See the note on the *Argument*. TODD.

XXXVIII. 4. ——— *this* word] This *motto*, as Mr. Church obſerves. Hughes's ſecond edition, and Tonſon's edition of 1758, read " *theſe words were* writ." But this obtruſive emendation is unneceſſary. TODD.

Burnt I doe burne: Right well beſeemed it
To be the ſhield of ſome redoubted Knight:
And in his hand two dartes exceeding flit
And deadly ſharp he held, whoſe heads were dight
In poyſon and in blood of malice and deſpight.

XXXIX.

When he in preſence came, to Guyon firſt
He boldly ſpake; "Sir Knight, if Knight thou bee,
Abandon this foreſtalled place at erſt,
For feare of further harme, I counſell thee;
Or bide the chaunce at thine owne ieopardee."
The Knight at his great boldneſſe wondered;
And, though he ſcorn'd his ydle vanitee,
Yet mildly him to purpoſe anſwered;
For not to grow of nought he it coniectured;

XL.

"Varlet, this place moſt dew to me I deeme,
Yielded by him that held it forcibly:

XXXVIII. 5. *Burnt I doe burne:*] Nothing is more common, I had almoſt ſaid more tedious and diſguſting in the old romances, than deſcriptions of the impreſſes on the ſhields of knights and heroes. The author of the romance of *Palmerin of England*, and Boiardo, in the ſecond book of the *Orlando Innamorato*, are uncommonly elaborate in this reſpect. Perhaps the origin of theſe blaſonries may be attributed to Æſchylus's account of various ſhields in his *Sept. Theb.* TODD.

XL. 1. Varlet,] *Page* or *Squire*. In the old romances *varlet* is a common phraſe for theſe attendants upon Knights. See the note on *Swayne*, F. Q. i. viii. 13, and on *groome*, F. Q. ii. iii. 32. TODD.

But whence ſhold come that harme, which thou doſt ſeeme
To threat to him that mindes his chaunce t' abye?"
" Perdy," ſayd he, " here comes, and is hard by,
A Knight of wondrous powre and great aſſay,
That never yet encountred enemy,
But did him deadly daunt, or fowle diſmay;
Ne thou for better hope, if thou his preſence ſtay."

XLI.

" How hight he," then ſayd Guyon, " and from whence?"
" Pyrochles is his name, renowmed farre
For his bold feates and hardy confidence,
Full oft approvd in many a cruell warre;
The brother of Cymochles; both which arre
The ſonnes of old Acrates and Deſpight;
Acrates, ſonne of Phlegeton and Iarre;
But Phlegeton is ſonne of Herebus and Night;
But Herebus ſonne of Aeternitie is hight.

XLI. 2. *Pyrochles*] Corrected from the Errata. The firſt and ſecond editions read *Pyrrhochles*. CHURCH.

Ibid. *Pyrochles is his name*, &c.] Compare the character of Hotſpur in Shakſpeare. BOYD.

XLI. 8. *But Phlegeton is ſonne* &c.] So all the editions, but they are certainly wrong, as the verſe has ſix feet. Spenſer, I ſhould think, wrote thus:

" Acrates, ſonne of Phlegeton and Iarre;
" Phlegeton, ſonne of Herebus and Night:
" But Herebus &c." CHURCH.

XLII.

" So from immortall race he does proceede,
That mortall hands may not withſtand his might,
Drad for his derring doe and bloody deed;
For all in blood and ſpoile is his delight.

I make no doubt that Spenſer gave it thus:
" But Phlegeton, of Herebus and Night."
The conſtruction is very eaſy and natural: " Both which are the ſons of Acrates and Deſpight, Acrates ſon of Phlegeton and Jarre, but Phlegeton of Herebus and Night; *and* Herebus ſon of Æternity is hight:" the two *buts* ſeeming to be the printer's errour. UPTON.

XLI. 8. ——— *ſonne of Herebus and Night;*] Spenſer is juſt to mythology in repreſentiug Erebus and Night as married. In another place this addreſs is made to Night: " Black Erebus thy huſband is," F. Q. iii. iv. 55. T. WARTON.

Phlegeton, according to Spenſer, is the ſon of Erebus and Nox; according to Boccace, he is the ſon of Cocytus; and mentioned as an infernal river and deity in Virgil, *Æn.* vi. 265.

" Dii quibus imperium eſt animarum, umbræque ſilentes
" Et Chaos et *Phlegethon* —"

Again, alluding to its etymology, *Æn.* vi. 550.

" Quæ rapidus flammis ambit torrentibus amnis
" Tartareus *Phlegethon*, torquetque ſonantia ſaxa."

You ſee then how properly this fiery infernal deity is the ſuppoſed father of Acrates. *Jarre* is the *Litigium* of Boccace, the Ἔρις of Homer, and the *Diſcordia* of Virgil. *Acrates*, (Ἀκρατής,) and *Deſpight*, (Diſpetto, *malice*, *ill-will*, &c.) are not mentioned particularly by the mythologiſts; but they may be included under thoſe vile affections of the mind, which are ſaid to be the offspring of Night and Erebus. The ſonnes of Acrates and Deſpight are *Cymochles* and *Pyrochles;* the former having his name from κῦμα *non modò fluctus ſed et variorum malorum frequentia* et κλέος *gloria*, meaning one who ſeeks for vain honours in a ſea of troubles; the latter, from πῦρ *ignis* et κλέος *gloria*. *Æternitie* alſo is mentioned in Boccace: " Sequitur de *Æternitate*, quam ideo veteres Demogorgoni ſociam dedere, ut is qui nullus erat videretur æternus, &c." UPTON.

XLII. 3. ——— *his* derring doe] His *daring deeds*. See the note on *derring doers*, F. Q. iv. ii. 38. TODD.

His am I Atin, his in wrong and right,
That matter make for him to worke upon,
And ſtirre him up to ſtrife and cruell fight.
Fly therefore, fly this fearefull ſtead anon,
Leaſt thy foolhardize worke thy ſad confuſion."

XLIII.

" His be that care, whom moſt it doth concerne,"
Sayd he: " but whether with ſuch haſty flight
Art thou now bownd? for well mote I diſcerne
Great cauſe, that carries thee ſo ſwifte and light."
" My Lord," quoth he, " me ſent, and ſtreight behight
To ſeeke Occaſion, where ſo ſhe bee:
For he is all diſpoſd to bloody fight,
And breathes out wrath and hainous crueltee;
Hard is his hap, that firſt fals in his ieopardee."

XLIV.

" Mad man," ſaid then the Palmer, " that does ſeeke

XLII. 5. ——— *Atin*,] The Squire of Pyrochles, the ſtirrer up of ſtrife and revenge. He has the name of a goddeſs, whom Homer mentions, and who had juſt the ſame offices allotted her:

——— Ἄτη, ἣ πάντας ἀᾶται. UPTON.

XLII. 8. ——— ſtead] That is, *ſted*; place. CHURCH.

XLIII. 5. ——— ſtreight behight] *Strictly commanded.* CHURCH.

XLIII. 6. ——— *where ſo ſhe bee*:] Occaſion, in this line, is to be pronounced in all its ſyllables. Hughes pronounces it as three ſyllables, and gives " *whereſoere* ſhe be." CHURCH.

Occaſion to wrath, and cauſe of ſtrife;
Shee comes unſought, and ſhonned followes eke.
Happy! who can abſtaine, when Rancor rife
Kindles Revenge, and threats his ruſty knife:
Woe never wants, where every cauſe is caught;
And raſh Occaſion makes unquiet life!"
" Then loe! wher bound ſhe ſits, whom thou haſt fought,"
Said Guyon; " let that meſſage to thy Lord be brought."

XLV.

That when the Varlett heard and ſaw, ſtreightway
He wexed wondrous wroth, and ſaid; " Vile Knight,
That knights and knighthood doeſt with ſhame upbray,
And ſhewſt th' enſample of thy childiſhe might,

XLV. 2. ——————————— *Vile Knight,*
That knights and knighthood doeſt with ſhame upbray,
And ſhewſt th' enſample of thy childiſhe might,
With ſilly weake old woman thus to fight!
Great glory and gay ſpoile ſure haſt thou gott,] Alluding to Virgil, *Æn.* iv. 93.
" Egregiam verò laudem et ſpolia ampla refertis,
" Tuque puerque tuus, magnum et memorabile nomen,
" Una dolo divûm ſi fœmina victa duorum eſt." JORTIN.

With ſilly weake old woman thus to fight!
Great glory and gay ſpoile ſure haſt thou gott,
And ſtoutly prov'd thy puiſſaunce here in ſight!
That ſhall Pyrochles well requite, I wott,
And with thy blood aboliſh ſo reprochfull blott."

XLVI.

With that, one of his thrillant darts he threw,
Headed with yre and vengeable deſpight:
The quivering ſteele his aymed end wel knew,
And to his breſt itſelfe intended right:
But he was wary, and, ere it empight
In the meant marke, advaunſt his ſhield atween,
On which it ſeizing no way enter might,
But backe rebownding left the forckhead keene:
Eftſoones he fled away, and might no where be ſeene.

XLV. 5. ——— thus to *fight!*] This is the reading of the ſecond edition, and ſeems more perſpicuous than that of the firſt, which gives "*that did* fight." Mr. Church, however, prefers the reading of the firſt edition. All other editions read "*thus to* fight," except that of 1751, which reads "*thus did* fight." Todd.

XLV. 6. *Great glory* &c.] Ironically ſpoken. Church.

XLVI. 1. ——— *his* thrillant *darts*] His *piercing* darts. See the note on *thrilled*, F. Q. iii. ii. 32. Todd.

CANTO V.

Pyrochles does with Guyon fight,
And Furors chayne untyes,
Who him ſore wounds; whiles Atin to
Cymochles for ayd flyes.

1.

WHOEVER doth to Temperaunce apply
His ſtedfaſt life, and all his actions frame,
Truſt me, ſhal find no greater enimy,
Then ſtubborne Perturbation, to the ſame;
To which right wel the wiſe doe give that name;
For it the goodly peace of ſtaied mindes
Does overthrow, and troublous warre proclame:

ARG. 2. *And Furors chayne* untyes,
Who him *ſore* wounds; whiles *Atin* to
Cymochles for ayd flyes.] This is the reading of the firſt edition. The ſecond edition reads,
" And Furors chayne *unbinds:*
" *Of whome* ſore *hurt, for his revenge*
" Atin Cymochles *finds:*"
All the later editions follow this reading, except thoſe of Church and Upton, which adhere to the firſt. TODD.

l. 5. *To which right wel the wiſe doe give that name;*
For it the goodly peace of ſtaied mindes
Does overthrow,] Perturbatio, à *perturbando;* for it does overthrow the peace of the mind. "To which right well *the wiſe* do give that name." See Cicero, *Tuſc. Diſp.* iii. 11. " Perturbatio, animi motus, vel rationis expers, vel rationem

His owne woes author, who ſo bound it findes,
As did Pyrochles, and it wilfully unbindes.

II.

After that Varlets flight, it was not long
Ere on the plaine faſt pricking Guyon ſpide
One in bright armes embatteiled full ſtrong,
That, as the ſunny beames do glaunce and glide
Upon the trembling wave, ſo ſhined bright,
And round about him threw forth ſparkling fire,
That ſeemd him to enflame on every ſide:
His ſteed was bloody red, and ſomed yre,
When with the maiſtring ſpur he did him roughly ſtire.

III.

Approching nigh, he never ſtaid to greete,
Ne chaffar words, prowd corage to provoke,

aſpernans, vel rationi non obediens: iſque motus aut boni aut mali opinione excitatur." Again, iv. 15. "Perturbationes, quæ ſunt turbidi animorum concitatique motus, averſi à ratione et inimiciſſimi menti vitæque tranquillæ." See alſo *De Finib.* iii. 11, where we find the four perturbations here characteriſed by Spenſer; *ægritudo*, i. e. ſorrow and diſcomfort, exemplified in the mother of the Babe with the bloody hand; *formido*, in Braggadocchio and Trompart; *libido*, in Cymochles and Acraſia; ἡδονὴ, i. e. *lætitia, ſeu geſtientis animi elatio voluptuaria*, in Phædria. UPTON.

I. 8. *His owne woes author, who ſo bound it findes,*] That is, he is the author of his own woes, whoſoever finds Perturbation bound or reſtrained, and wilfully unbinds it, as here Pyrochles did. UPTON.

II. 9. ——— ſtire,] *Stir*, incite. Lat. *incitare*. See Junius. CHURCH.

But prickt ſo fiers, that underneath his feete
The ſmouldring duſt did rownd about him ſmoke,
Both horſe and man nigh able for to choke;
And, fayrly couching his ſteeleheaded ſpeare,
Him firſt ſaluted with a ſturdy ſtroke:
It booted nought Sir Guyon, comming neare,
To thincke ſuch hideous puiſſaunce on foot to beare;

IV.

But lightly ſhunned it; and, paſſing by,
With his bright blade did ſmite at him ſo fell,
That the ſharpe ſteele, arriving forcibly
On his broad ſhield, bitt not, but glauncing fell
On his horſe necke before the quilted ſell,
And from the head the body ſundred quight:
So him diſmounted low he did compell
On foot with him to matchen equall fight;
The truncked beaſt faſt bleeding did him fowly dight.

IV. 1. ——————— *paſſing by,*] As he paſſed by, *en paſſant.* CHURCH.

IV. 5. *On his* horſe necke] See the note on *lyon whelpes*, F. Q. i. vi. 27. CHURCH.

IV. 9. *The* truncked *beaſt*] The beaſt whoſe *body was without the head.* Lat. *truncatus*, maimed or mangled. So, in Lucan, "*Truncata* corpora." TODD.

V.

Sore bruzed with the fall he ſlow uproſe,
And all enraged thus him loudly ſhent;
"Diſleall Knight, whoſe coward corage choſe
To wreake itſelfe on beaſt all innocent,
And ſhund the marke at which it ſhould be ment;
Therby thine armes ſeem ſtrong, but manhood frayl:
So haſt thou oft with guile thine honor blent;
But litle may ſuch guile thee now avayl,
If wonted force and fortune doe me not much fayl."

V. 2. ——————— ſhent;] *Reproached*, blamed. "*Scende*, to hurt, impaire. *Scendud*, hurt or blame: We yet uſe the word *ſhent* for *blame* or *rebuke*:" Verſtegan. "Germ. ſchænden, *dedecorare*, Anglo-Sax. ꝼcenban, to *ſhame*, to *diſgrace*. Chaucer hath *ſhenden* in the ſame ſenſe, viz. to *blame*, to *ſpoile*, to *marre*, to *hurt*." Somn. UPTON.

V. 3. Diſleall *Knight*,] The word *diſleall*, from the Italian *diſleale*, as Mr. Upton alſo has obſerved, frequently occurs in the old romances, and carries with it the higheſt affront, ſignifying *perfidious*, *treacherous*, &c. And thus, in French, *leal* imported every thing becoming the character of a worthy knight. It is thus recorded on the tomb of Meſſ. Ferry de Croy, Seigneur de Raux, &c. in the Abbey de S. Fueillein, that, in all the high offices which he had filled, he had behaved "comme bon and *leal* Chevalier ſans faire faute, juſques à la fin, &c." See Le Mauſolée de la Toiſon d' Or, &c. Amſt. 1689, p. 100. TODD.

Ibid. ——————— corage] *Corage* is heart, or mind. *Coragium*, in the baſe Latinity, was uſed for *cor*. UPTON.

V. 7. ——————— blent;] *Confounded*, ſpoiled with mixing. Anglo-Sax. blenban, *miſcere*, *confundere*. UPTON.

V. 9. ——————— *doe* me not much *fayl*.] This is altered in all the editions, but the firſt, into "doe *not me much*

VI.

With that he drew his flaming ſword, and ſtrooke
At him ſo fiercely, that the upper marge
Of his ſevenfolded ſhield away it tooke,
And, glauncing on his helmet, made a large
And open gaſh therein: were not his targe
That broke the violence of his intent,
The weary ſowle from thence it would diſcharge;
Natheleſſe ſo ſore a buff to him it lent,
That made him reele, and to his breſt his bever bent.

VII.

Exceeding wroth was Guyon at that blow,
And much aſhamd that ſtroke of living arme
Should him diſmay, and make him ſtoup ſo low,
Though otherwiſe it did him litle harme:
Tho, hurling high his yron-braced arme,

fayl." To make the accent fall ſtronger on *me*, I would rather read "doe *not* ME *much* fayl." UPTON.

The edition of 1751 had given, without authority and without remark, the very reading propoſed by Mr. Upton. Mr. Church follows the firſt edition. Tonſon's edition of 1758 adheres to the ſecond and ſubſequent editions, "doe *not much me* fayl." TODD.

VI. 2. ——————— *the upper marge*
Of his ſeven-folded ſhield] This ſeems to be Virgil's "clypei extremos ſeptemplicis orbes," *Æn.* xii. 925. T. WARTON.

VII. 5. *Tho*, hurling high *his* yron-braced *arme*,] Read, as one word, *yron-braced*: Then *hurling aloft* his arm which

He ſmote ſo manly on his ſhoulder plate,
That all his left ſide it did quite diſarme;
Yet there the ſteel ſtayd not, but inly bate
Deepe in his fleſh, and opened wide a red floodgate.

VIII.

Deadly diſmayd with horror of that dint
Pyrochles was, and grieved eke entyre;
Yet nathëmore did it his fury ſtint,
But added flame unto his former fire,
That wel-nigh molt his hart in raging yre;

was braced about with iron armour, πλῆξιν ἀνασχόμενος, Hom. *Il.* γ'. 362, φασγάνῳ ἀίξας, *Il.* κ'. 456. Compare Virgil, *Æn.* xii. 729.

——————— " corpore toto
" Altè ſublatum conſurgit Turnus in enſem."

And F. Q. i. viii. 16.

— " high advancing his blood-thirſtie blade." UPTON.

VII. 8. *Yet there the ſteel ſtayd not*, &c.] The ſword of Michael thus cuts aſunder the ſword of Satan;

——————————— " *nor ſtaid;*
" But with ſwift wheel reverſe, deep entering, ſhar'd
" All his right ſide—" *Par. L.* B. vi. 325.

Spenſer uſes the ſame expreſſion, F. Q. iv. iv. 24. " The wicked ſteele—*ſtaid not*, &c." TODD.

Ibid. ——————————— *but inly* bate] That is, *did bite*. As *ate* from *eat; taught* from *teach*; ſo *bate* from *bite*. Though the rhyme may excuſe, yet 'tis to be defended from analogy. He ſays juſt above, ſt. 4, " the ſharpe ſteele *bitt* not." This expreſſion he uſes very often. See F. Q. i. v. 9, i. vii. 48. So his friend Sidney, *Arcad.* p. 255. " His enemies had felt how ſharp the ſword could *bite* of Philoclea's lover." UPTON.

Mr. Warton has adduced various paſſages from Chaucer in which *biting* is applied to *ſword;* and from which, although ſimilar expreſſions might be cited from other ancient poets, Spenſer moſt probably adopted it. TODD.

Ne thenceforth his approved ſkill, to ward,
Or ſtrike, or hurtle rownd in warlike gyre,
Remembred he, ne car'd for his ſaufgard,
But rudely rag'd, and like a cruell tygre far'd.

IX.

He hewd, and laſht, and foynd, and thondred blowes,
And every way did ſeeke into his life;
Ne plate, ne male, could ward ſo mighty throwes,

VIII. 7. *Or ſtrike, or* hurtle *rownd in warlike gyre,*] *Hurtle* is corrupted in all the editions except the firſt. "To hurtle rownd in warlike gyre," is to ſkirmiſh wheeling round the foe, trying to ſtrike him with advantage. See Arioſto, C. xlv. 74.

"Or da un lato, or da un' altro il va tentando,
"Quando di quà, quando di là s'aggira."

Again, C. xlvi. 131.

"L'uno, e l'altro s'aggira, e ſcuote, e preme."

UPTON.

Ibid. ——— *hurtle*] This is the reading of the firſt edition, which the edition of 1751, Church's, Upton's, and Tonſon's of 1758, follow. The ſecond edition reads *hurle*; the reſt, *hurlen*. See the note on *hurtle*, F. Q. i. iv. 16. TODD.

IX. 1. ——— foynd,] *Puſhed as in fencing.* Often uſed by Spenſer. Uſed alſo by Chaucer. Fr. *foin*, a thruſt, *poindre*, ferire. UPTON.

IX. 3. *Ne* plate, *ne* male,] See the ſame expreſſion, F. Q. i. vi. 43. See alſo Milton, *Par. L.* B. vi. 368. "Mangled with ghaſtly wounds through *plate* and *mail*;" on which words Richardſon has obſerved that *plate* is the broad ſolid armour, and *mail* is that compoſed of ſmall pieces like ſhells, or ſcales of fiſh laid one over the other, &c. The old poets, I may add, were attentive to the diſtinction. Thus, in the ancient *Myſtery of Candlemas-Day*, printed in Hawkins's Origin of the Eng. Drama, vol. i. p. 18, a ſoldier ſays to Herod:

"Full ſuerly harneyſed in arms of *plate* and *maile*,
"The children of Iſraell unto deth we have brought."

TODD.

But yielded paſſage to his cruell knife.
But Guyon, in the heat of all his ſtrife,
Was wary wiſe, and cloſely did awayt
Avauntage, whileſt his foe did rage moſt rife;
Sometimes athwart, ſometimes he ſtrook him ſtrayt,
And falſed oft his blowes t' illude him with ſuch bayt.

X.

Like as a lyon, whoſe imperiall powre
A prowd rebellious unicorn defyes,

IX. 6. *Was* wary wiſe,] See the note on *wiſe* and *wary*, F. Q. ii. i. 4. TODD.

IX. 9. *And* falſed *oft his blowes*] That is, he made feints; he *falſified* his thruſt in fencing by making feigned paſſes. Chaucer ſays of Creſeide; "ſhe *falſed* Troilus," L. v. 1053. i. e. ſhe *acted falſely by*, ſhe *deceived*, Troilus. From the Ital. *falſare*. UPTON.

X. 1. *Like as a lyon, whoſe imperiall powre*
A prowd rebellious *unicorn defyes*, &c.] As to the ſtories told of the fighting of the lyon and unicorn, they are fit for children, though told by grave writers. *Rebellious* he calls it, according to what is ſaid of the unicorn, in *Job* xxxix. 10, and by the commentators: See Bochart concerning this creature, and its precious and wonderful horn. The following is tranſlated from Geſner, "The unicorn is an enemy to lyons; wherefore as ſoon as ever a lyon ſeeth a unicorn, he runneth to a tree for ſuccour, that ſo, when the unicorn maketh at him, he may not only avoid his horn, but alſo deſtroy him: for the unicorn, in the ſwiftneſs of his courſe, runneth againſt the tree, wherein his ſharp horn ſticketh faſt: then, when the lyon ſeeth the unicorn faſtened by the horn, without all danger he falleth upon him, and killeth him. Theſe things are reported by a king of Æthiopia in a Hebrew epiſtle unto the biſhop of Rome.——They ſpeak of the horn as the moſt excellent remedy in the world.—There was brought unto the king of France a very great unicorn's horn, valued at fourſcore thouſand ducats." UPTON.

T' avoide the raſh aſſault and wrathful ſtowre
Of his fiers foe, him to a tree applyes,
And when him ronning in full courſe he ſpyes,
He ſlips aſide; the whiles that furious beaſt
His precious horne, ſought of his enimyes,
Strikes in the ſtocke, ne thence can be releaſt,
But to the mighty victor yields a bounteous feaſt.

XI.

With ſuch faire ſleight him Guyon often fayld,
Till at the laſt all breathleſſe, weary, faint,
Him ſpying, with freſh onſett he aſſayld,
And, kindling new his corage ſeeming queint,
Strooke him ſo hugely, that through great conſtraint
He made him ſtoup perforce unto his knee,
And doe unwilling worſhip to the Saint,
That on his ſhield depainted he did ſee;
Such homage till that inſtant never learned hee.

XII.

Whom Guyon ſeeing ſtoup, pourſewed faſt
The preſent offer of faire victory,
And ſoone his dreadfull blade about he caſt,

XI. 1. ——— fayld,] *Deceived.* Lat. *fallere.* So, in F. Q. iii. xi. 46. "So lively and ſo like, that living ſenſe it *fayld.*" CHURCH.

XI. 4. ——— queint,] For *quencht*, extinguiſhed. CHURCH.

XI. 7. ——— *to the Saint*, &c.] He calls her "that heavenly Mayd," meaning Gloriana, F. Q. ii. i 28. See alſo F. Q. ii. viii. 43. CHURCH.

XII. 3. *And ſoone his dreadfull blade about he caſt,*] Virg. *Æn.* ix. 441. "Rotat enſem fulmineum." UPTON.

Wherewith he ſmote his haughty creſt ſo hye,
That ſtreight on grownd made him full low to lye;
Then on his breſt his victor foote he thruſt:
With that he cryde; "Mercy, doe me not dye,
Ne deeme thy force by fortunes doome uniuſt,
That hath (maugre her ſpight) thus low me laid in duſt."

XII. 6. *Then on his breſt his victor foote he thruſt:*] This is according to ancient cuſtom. "And it came to paſs, when they brought out thoſe kings unto Joſhua, that Joſhua called for all the men of Iſrael, and ſaid unto the captains of the men of war, which went with him, Come near, *put your feet upon the necks of them.*" Hence, figuratively, for ſubjection and ſervitude 'tis frequently uſed, *Pſ.* viii. 8, I *Cor.* xv. 25, *Heb.* ii. 8, Hom. *Il.* ξ. 65, Virg. *Æn.* x. 495, Taſſo, C. ix. 80. Spenſer frequently alludes to this cuſtom; it may not therefore be improper to mention it this once. UPTON.

XII. 7. ——— he] *Pyrochles.* CHURCH.

XII. 8. *Ne deeme thy force* by *fortunes* &c.] A friend of mine thinks it might be,

"Ne deeme thy force, *but* fortunes doome uniuſt,
"That hath &c."

That is, Deem it not to be thy force, but the unjuſt doom of fortune, that hath overthrown me: Do not aſcribe it to thy ſtrength, but to unjuſt fortune. JORTIN.

There ſeems to be no occaſion to alter the text. The ſenſe, I think, is, Take not an eſtimate of thy ſtrength from the unjuſt determination of fortune. The expreſſion is parallel to F. Q. vi. i. 39.

——— "Ah! mercie, Sir, do me not ſlay,
"But ſave my life, which *lot* before your foot doth lay."
CHURCH.

XII. 9. ——— maugre *her ſpight*] See alſo F. Q. iii. v. 7. Perhaps he uſes *maugre* in theſe places, as an imprecation, *Curſe on it.* But this is propoſed as an uncertain conjecture. In F. Q. iii. iv. 15, and in other places, he uſes

XIII.

Eftſoones his cruel hand Sir Guyon ſtayd,
Tempring the paſſion with advizement ſlow,
And maiſtring might on enimy diſmayd;
For th' equall die of warre he well did know:
Then to him ſaid; "Live, and alleagaunce owe
To him, that gives thee life and liberty;
And henceforth by this daies enſample trow,
That haſty wroth, and heedleſſe hazardry,
Doe breede repentaunce late, and laſting infamy."

XIV.

So up he let him riſe; who, with grim looke
And count'naunce ſterne upſtanding, gan to grind
His grated teeth for great diſdeigne, and ſhooke
His ſandy lockes, long hanging downe behind,

maugre in the common way, *maugre thee*, in ſpight of thee; but again he uſes it in a different way, F. Q. vi. iv. 40.

JORTIN.

Mr. Upton agrees with Dr. Jortin, in conſidering *maugre* as an imprecation in the preſent inſtance. Several examples of *maugre*, in different ſenſes, will be found noticed in their reſpective places. TODD.

XIII. 4. *For th'* equall *die* &c.] So all the editions. The ſenſe, I think, requires that we ſhould read, "For th' *unequall* die &c." So, in F. Q. i. ii. 36.

"In which his *harder* fortune was to fall
"Under my ſpeare; *ſuch is the dye of warre.*"

CHURCH.

XIII. 7. ——————— trow,] *Believe*. So it is uſed by G. Douglas. CHURCH.

Knotted in blood and duſt, for grief of mind
That he in ods of armes was conquered;
Yet in himſelfe ſome comfort he did find,
That him ſo noble Knight had mayſtered;
Whoſe bounty more then might, yet both, he wondered.

XV.

Which Guyon marking ſaid; "Be nought agriev'd,
Sir Knight, that thus ye now ſubdewed arre:
Was never man, who moſt conquéſtes atchiev'd,
But ſometimes had the worſe, and loſt by warre;
Yet ſhortly gaynd, that loſſe exceeded farre:
Loſſe is no ſhame, nor to bee leſſe then foe;
But to bee leſſer then himſelfe doth marre
Both looſers lott, and victours prayſe alſóe:

XIV. 9. —— bounty] *Generoſity.* CHURCH.

XV. 3. ———— moſt] *Greateſt.* See the note on ſt. 33. "*Moſt* delights." TODD.

XV. 5. *Yet ſhortly gaynd*, that *loſſe exceeded farre:*] The which gain far exceeded the loſs. UPTON.

XV. 7. *But to bee* leſſer *then himſelfe*] This is a Greciſm, ἥττων ἑαυτοῦ, *minor*, i. e. *inferior ſeipſo*. So again, in ſt. 16.

"That in thyſelf thy *leſſer* parts doe move;"

i. e. thoſe parts which are *inferior* and ought to be ſubſervient to the more noble part. "*Minor* in certamine," Hor. L. i. Epiſt. x. And Milton, *Par. L.* B. v. 101.

———— "But know that in the ſoul
"Are many *leſſer* faculties that ſerve
"Reaſon as chief:" ——

Leſſer, that is, *inferior*. UPTON.

XV. 8. ———— *alſóe:*] The reader will

Vaine others overthrowes who ſelfe doth overthrow.

XVI.

" Fly, O Pyrochles, fly the dreadful warre
That in thyſelfe thy leſſer partes do move;
Outrageous Anger, and woe-working Iarre,
Direfull Impatience, and hart-murdring Love:
Thoſe, thoſe thy foes, thoſe warriours, far remove,
Which thee to endleſſe bale captíved lead.
But, ſith in might thou didſt my mercy prove,
Of courteſie to mee the cauſe aread
That thee againſt me drew with ſo impetuous dread."

XVII.

" Dreadleſſe," ſaid he, " that ſhall I ſoone declare:
It was complaind that thou hadſt done great tort
Unto an aged Woman, poore and bare,

often find, in our old poets, ſimilar adaptations for the ſake of the rhyme. Thus in the *Mirour of Mag.* edit. 1610, p. 452.

" The found be hateful of thy name *alſo*." TODD.

XV. 9. *Vaine others overthrowes who ſelfe doth overthrow.*] The way to underſtand Spenſer is to tranſlate him: " Fruſtrà alios ſubvertit, qui ſe ſubvertit." You ſee *he* is omitted, and *ſelfe* is for *himſelf*: He in vain overthrows others, who doth overthrow himſelf. UPTON.

Ibid. ——————— who *ſelfe*] This is the reading of Spenſer's own editions, which the editions of 1751, of Church, Upton, and Tonſon's in 1758, follow. The reſt corruptly read " *whoſe* ſelfe." TODD.

And thralled her in chaines with ſtrong effort,
Voide of all ſuccour and needfull comfort:
That ill beſeemes thee, ſuch as I thee ſee,
To worke ſuch ſhame: Therefore I thee exhort
To chaunge thy will, and ſet Occaſion free,
And to her captive Sonne yield his firſt libertee."

XVIII.

Thereat Sir Guyon ſmylde; "And is that all,"
Said he, "that thee ſo ſore diſpleaſed hath?
Great mercy ſure, for to enlarge a thrall,
Whoſe freedom ſhall thee turne to greateſt ſcath!
Nath'leſſe now quench thy whott emboyling wrath:
Loe! there they bee; to thee I yield them free."
Thereat he, wondrous glad, out of the path
Did lightly leape, where he them bound did ſee,
And gan to breake the bands of their captivitee.

XVIII. 3. *Great mercy* &c.] Fr. *Grandmerci.* A great favour; it deſerves great thanks! Ironically ſpoken. See F. Q. ii. iv. 45, and ii. vii. 50. CHURCH.

XVIII. 4. ——————— ſcath!] *Damage.* See the note on *ſcath*, F. Q. i. xii. 34. The Scotch have the following proverb: "Better two *ſkaiths* nor ane ſorrow." See *Adagia Scotica*, 12mo. 1668. TODD.

XVIII. 5. ——————— whott] *Whot* was no uncommon ſpelling of *hot*. See the note on *whot*, F. Q. ii. i. 58. And the tranſlation of Boccace's *Amorous Fiametta*, by Bartholomew Young of the Middle Temple, 4to. bl. l. 1587. fol. 63. "The weather (according to the ſeaſon of the yeere) beeing verie *whot*." TODD.

XIX.

Soone as Occaſion felt her ſelfe untyde,
Before her Sonne could well aſſoyled bee,
She to her uſe returnd, and ſtreight defyde
Both Guyon and Pyrochles; th' one (ſaid ſhee)
Bycauſe he wonne; the other, becauſe hee
Was wonne: So matter did ſhe make of nought,
To ſtirre up ſtrife, and garre them diſagree:
But, ſoone as Furor was enlargd, ſhe ſought
To kindle his quencht fyre, and thouſand cauſes wrought.

XX.

It was not long ere ſhe inflam'd him ſo,
That he would algates with Pyrochles fight,
And his redeemer chalengd for his foe,
Becauſe he had not well mainteind his right,

XIX. 2. ——— aſſoyled] *Releaſed*, or *freed*, as in T. Lodge's Sonnet, prefixed to B. Riche's *Adventures of Simonides*, bl. l. 4to. 1584.

——— " he, that ſcornes the fruite of honeſt toile,
" From base regard hymſelf can ſcarce *aſſoile*."

See alſo the note on *aſſoile*, F. Q. i. x. 52. TODD.

XIX. 4. ——— *ſaid* ſhee] The two firſt editions read *kee*. This incorrectneſs is followed in the edition of 1751. The folio of 1609 had rightly altered it to *ſhee*, which all other editions have admitted. TODD.

XIX. 7. ——— garre] *Cauſe*. See the note on *garre*, Shep. Cal. April, ver. 1. The ſecond edition reads *do* inſtead of *garre*, which many editions have followed. The editions of Church, Upton, and Tonſon's in 1758, adhere to the original word *garre*. TODD.

But yielded had to that ſame ſtraunger
Knight.
Now gan Pyrochles wex as wood as hee,
And him affronted with impatient might:
So both together fiers engraſped bee,
Whyles Guyon ſtanding by their úncouth ſtrife
does ſee.

XXI.

Him all that while Occaſion did provoke
Againſt Pyrochles, and new matter fram'd
Upon the old, him ſtirring to bee wroke
Of his late wronges, in which ſhe oft him
blam'd
For ſuffering ſuch abuſe as knighthood ſham'd,
And him diſhabled quyte: But he was wiſe,
Ne would with vaine occaſions be inflam'd;

XX. 7. ——— affronted] *Oppoſed.* See the note on *affronted*, F. Q. i. viii. 13. TODD.

XXI. 6. ——— diſhabled] *Leſſened.* Lat. *extenuare.* See Junius. CHURCH.

XXI. 7. ——— occaſions] So the firſt and ſecond editions read, which the edition of 1751 follows. The folios and Hughes read *occaſion*. As *Occaſion* is all along repreſented as a perſon, poſſibly Spenſer might here give *encheaſons*, which would have prevented that jumble of ideas which ariſes from either of the former readings. *Occaſions*, as in the folios and in Hughes, is plainly wrong, as the word, (whatever it might be) ought to be of the plural number. CHURCH.

The editions of Upton, and Tonſon in 1758, follow the poet's own reading alſo. The jumble of ideas, of which Mr. Church complains, ſeems not to have occurred in Spenſer's mind; for he altered a paſſage in his ſecond edition, where *occaſion* is twice introduced in the ſtanza, with injury perhaps

Yet others ſhe more urgent did deviſe:
Yet nothing could him to impatience entiſe.

XXII.

Their fell contention ſtill increaſed more,
And more thereby increaſed Furors might,
That he his foe has hurt and wounded ſore,
And him in blood and durt deformed quight.
His Mother eke, more to augment his ſpight,
Now brought to him a flaming fyer-brond,
Which ſhe in Stygian lake, ay burning bright,
Had kindled: that ſhe gave into his hond,
That armd with fire more hardly he mote him withſtond.

in the opinion of ſome criticks, to the perſonification; but with judicious effect, in the opinion of others. See the note on F. Q. ii. iv. 17. TODD.

XXII. 5. ——————— *his* ſpight,] This is the reading of Spenſer's own editions, to which thoſe of 1751, of Church, Upton, and Tonſon's in 1758, adhere. The reſt corruptly read "his *ſpright*." TODD.

XXII. 6. ——————— *a flaming* fyer-brond,
Which ſhe in Stygian lake, ay burning bright,
Had kindled:] Mr. Upton, upon ſuppoſition that we refer *ay burning* to *fyer-brond*, does not approve of reading *ay burning*, but *y-burning*. He is unwilling to join *ay* (or *y*) *burning* to *Stygian lake*; for, ſays he, the lake of brimſtone burned not *bright*, but only ſerved to make *darkneſs viſible*. I allow, that Milton's idea of this lake was, that it ſerved to make *darkneſs viſible*, Par. L. B. i. 63. But might not Spenſer's idea of the Stygian lake be different from Milton's? The poet has given us the ſame image and allegory in another place, F. Q. iv. ii. 1.

"Firebrand of hell, firſt tynd in Phlegeton
"By thouſand Furies —" T. WARTON.

XXIII.

Tho gan that Villein wex ſo fiers and ſtrong,
That nothing might ſuſtaine his furious forſe:
He caſt him downe to ground, and all along
Drew him through durt and myre without remorſe,
And fowly battered his comely corſe,
That Guyon much diſdeignd ſo loathly fight.
At laſt he was compeld to cry perforſe,
"Help, O Sir Guyon! helpe, moſt noble Knight,
To ridd a wretched man from handes of helliſh wight!"

XXIV.

The Knight was greatly moved at his playnt,
And gan him dight to ſuccour his diſtreſſe,
Till that the Palmer, by his grave reſtraynt,
Him ſtayd from yielding pitifull redreſſe,
And ſaid; "Deare ſonne, thy cauſeleſſe ruth repreſſe,
Ne let thy ſtout hart melt in pitty vayne:
He that his ſorrow ſought through wilfulneſſe,
And his foe fettred would releaſe agayne,
Deſerves to taſte his follies fruit, repented payne."

XXIII. 1. *Tho gan* that *Villein*] So Spenſer's own editions read, to which the editions of 1751, Hughes's ſecond edition, Church's, Upton's, and Tonſon's in 1758, adhere. The reſt read, "Tho gan *the* Villein." TODD.

XXIV. 2. *And gan him dight*] And was making himſelf ready. CHURCH.

XXV.

Guyon obayd: So him away he drew
From needleſſe trouble of renewing fight
Already fought, his voyage to pourſew.
But raſh Pyrochles varlett, Atin hight,
When late he ſaw his Lord in heavie plight,
Under Sir Guyons puiſſaunt ſtroke to fall,
Him deeming dead, as then he ſeemd in ſight,
Fledd fait away to tell his funerall
Unto his brother, whom Cymochles men did call.

XXVI.

He was a man of rare redoubted might,
Famous throughout the world for warlike prayſe,
And glorious ſpoiles, purchaſt in perilous fight:
Full many doughtie Knightes he in his dayes
Had doen to death, ſubdewde in equall frayes;
Whoſe carkaſes, for terrour of his name,
Of fowles and beaſtes he made the piteous prayes,
And hong their conquerd armes for more defame
On gallow trees, in honour of his deareſt Dame.

XXVI. 8. *And hong their conquerd armes* &c.] It was the cuſtom, in the ages of romance, to ſuſpend the ſhields of the conquered on trees. Thus, in *Palmerin of England*, P. i. Ch. 62. Eng. Tranſl. "When he had beheld the caſtle he deſired ſo long to ſee,—he came to the *tree which he ſaw was*

XXVII.

His deareſt Dame is that Enchauntereſſe,
The vyle Acraſia, that with vaine delightes,
And ydle pleaſures in her Bowre of Bliſſe,
Does charme her lovers, and the feeble ſprightes
Can call out of the bodies of fraile wightes;
Whom then ſhe does trasforme to monſtrous hewes,
And horribly misſhapes with ugly ſightes,
Captiv'd eternally in yron mewes
And darkſom dens, where Titan his face never ſhewes.

XXVIII.

There Atin fownd Cymochles ſoiourning,
To ſerve his Lemans love: for he by kynd

laden with the ſheelds of the vanquiſhed Knights, whoſe names being ſubſcribed underneath every one, made him to have knowledge of divers that had beene there foyled." And thus, in Hawes's *Hiſt. of Graunde Amoure*, edit. 1554. Sign. Y. i.

" Beſides this gyaunt, *vpon euery tree*
" *I did ſe hang many a goodly ſhelde*
" Of noble Knightes that were of hye degree,
" Which he had ſlayne, &c." TODD.

XXVII. 6. ——————— trasforme] He follows the Italian ſpelling, *trasformare*. The ſecond and ſubſequent editions read *transforme*. UPTON.

XXVII. 8. ——————— *in yron* mewes] *Priſons*. See the note on *mews*, F. Q. i. v. 20. TODD.

XXVIII. 2. ——— *his* Leman's *love*:] The word *leman*, which often occurs in our old romances and poetry, ſignifies *a ſweetheart*, a *concubine*. Minſhew derives it from the Fr. *le mignon*, a *darling*, a *favourite*: " Others," ſays Ruddiman, " derive it from Teut. *laden*, to invite, a *man*, q. d. *ladman*, *a pellex à pelliciendo*. But Mr. Henſhaw (which I prefer) de-

Was given all to luſt and looſe living,
Whenever his fiers handes he free mote fynd:
And now he has pourd out his ydle mynd
In daintie delices and laviſh ioyes,
Having his warlike weapons caſt behynd,
And flowes in pleaſures and vaine pleaſing toyes,
Mingled emongſt looſe ladies and laſcivious boyes.

XXIX.

And over him art, ſtryving to compayre
With nature, did an arber greene diſpred,

rives it from the Fr. *l' aimante*, a *ſweetheart, amaſia, amica.*" See Gloſſ. G. Douglas. Spenſer frequently employs the word. TODD.

Ibid. ——————————— *by kynd*] From his natural diſpoſition. CHURCH.

XXVIII. 6. ——————— delices] *Delights.* See the note on *delices*, F. Q. iv. x. 6. TODD.

XXIX. 1. *And over him art, ſtryving to compayre*
With nature, did an arber green diſpred,] This whole epiſode is taken from Taſſo, C. 16, where Rinaldo is deſcribed in dalliance with Armida. The bower of bliſs is her garden.

" Stimi (ſi miſto il culto è col negletto)
" Sol naturali e gli ornamenti, e i ſiti,
" Di natura arte par, che per diletto
" L'imitatrice ſua ſcherzando imiti.

See alſo Ovid, *Met.* iii. 157.

" Cujus in extremo eſt antrum nemorale receſſu,
" Arte laboratum nullâ, ſimulaverat artem
" Ingenio natura ſuo: nam pumice vivo,
" Et lenibus tophis nativum duxerat arcum.
" Fons ſonat à dextrâ, tenui perlucidus undâ,
" Margine gramineo patulos incinctus hiatus."

UPTON.

If this paſſage may be compared with Taſſo's elegant deſcription of Armida's garden, Milton's *pleaſant grove* may vie

Framed of wanton yvie, flouring fayre,
Through which the fragrant eglantine did ſpred
His prickling armes, entrayld with roſes red,
Which daintie odours round about them threw:
And all within with flowres was garniſhed,
That, when myld Zephyrus emongſt them blew,
Did breath out bounteous ſmels, and painted colors ſhew.

XXX.

And faſt beſide there trickled ſoftly downe
A gentle ſtreame, whoſe murmuring wave did play

with both. See *Par. Reg.* B. ii. 289 to 298. He is, however, under obligations to the ſylvan ſcene of Spenſer before us. Mr. J. C. Walker, to whom the literature of Ireland and of Italy is highly indebted, has mentioned to me his ſurpriſe that the writers on modern gardening ſhould have overlooked the beautiful paſtoral deſcription in this and the two following ſtanzas. It is worthy a place, he adds, in the Eden of Milton. Spenſer, on this occaſion, loſt ſight of the "trim gardens" of Italy and England, and drew from the treaſures of his own rich imagination. TODD.

XXIX. 5. —— *prickling*] So the firſt edition reads, to which thoſe only of 1751, of Church, and of Upton, adhere. All the reſt read *pricking*. TODD.

XXX. 1. *And faſt beſide there trickled ſoftly downe*
A gentle ſtreame, &c.] Compare the following ſtanza in the continuation of the *Orlando Innamorato*, by Nicolo degli Agoſtini, Lib. iv. C. 9.

"Ivi è un mormorio aſſai ſoave, e baſſo,
"Che ogniun che l' ode lo fa addormientare,
"L' acqua, ch' io diſſi gia per entro un ſaſſo
"E parea che diceſſe nel ſonare,

Emongſt the pumy ſtones, and made a ſowne,
To lull him ſoft aſleepe that by it lay:
The wearie traveiler, wandring that way,
Therein did often quench his thriſty heat,
And then by it his wearie limbes diſplay,
(Whiles creeping ſlomber made him to forget
His former payne,) and wypt away his toilſom ſweat.

XXXI.

And on the other ſyde a pleaſaunt grove
Was ſhott up high, full of the ſtately tree
That dedicated is t' Olympick Iove,

" Vatti ripoſa, ormai ſei ſtanco, e laſſo,
" E gli augeletti, che s' udian cantare,
" Ne la dolce armonia par che ogn' un dica,
" Deh vien, e dormi ne la piaggia aprica."

Spenſer's obligations to this poem ſeem to have eſcaped the notice of his commentators. J. C. WALKER.

XXX. 6. ——————— *thriſty*] So Spenſer's own editions read. See the note on *thriſty*, F. Q. i. x. 38. The folios, Hughes's editions, and Tonſon's of 1758, improperly read *thirſty*. TODD.

XXXI. 1. *And on the other ſyde* &c.] It is not eaſy to know what Spenſer had in his mind here. At the Olympick Games the victors were crowned with the *wild olive*; at the Nemean Games, with *parſly*. I know of no victory which Hercules gained in Nemea, except his killing the lion there. Hercules was crowned with the *wild olive* at the Olympick Games. His favourite tree, however, was the *poplar*. JORTIN.

The ſtately tree, dedicated to Jupiter, is the *oak*; and the ſtately tree, dedicated to his ſon Alcides, (for ſo the paſſage is to be ſupplied,) is the *poplar*. See Broukh. on Tibullus, p. 82. Spenſer ſuppoſes that the *poplar* was then firſt dedicated to Hercules, when he ſlew the lion in Nemea. The reader, at his leiſure, may conſult what Servius and the other commentators have obſerved on Virgil, *Ecl.* vii. 61. " *Populus Alcidæ* gratiſſima." UPTON.

And to his ſonne Alcides, whenas hee
In Nemus gayned goodly victoree:
Therein the mery birdes of every ſorte
Chaunted alowd their chearefull harmonee,
And made emongſt themſelves a ſweete conſórt,
That quickned the dull ſpright with muſicall comfórt.

XXXII.

There he him found all careleſly diſplaid,

XXXI. 5. *In* Nemus] So Spenſer corrected it in the Errata ſubjoined to the firſt edition. It had been printed *Netmus*, which Mr. Church has admitted into the text. The ſecond edition reads "*Gaynd in Nemea* &c." The folios, Hughes's editions, and Tonſon's of 1758, read "*Gain'd in Nemæa* &c." And Mr. Church thinks the poet might have intended, "*In Nemea gayned* &c." But Mr. Upton, who follows the firſt edition, obſerves that, as Spenſer altered *Netmus* into *Nemus*, he has adhered to that direction; particularly as the editor of the ſecond edition ſeems to him never to have ſeen Spenſer's corrections of the errours of the preſs. The poet, he adds, often gives his proper names, in imitation of Chaucer and Gower and the Italian poets, both a new ſpelling and a new termination. TODD.

XXXII. 1. *There he him found* &c.] Compare C. xii. ſt. 70 of this book. Scenes of this kind are frequent in romance. I will cite an inſtance from the *Hiſt. of Palmendos, ſon to the moſt renowned Palmerin D' Oliva*, 4to. bl. l. Ch. xxi. "So went they both together to the fountain, where Palmendos was unarmed by the Princeſs Francelina and her damoſels, and a coſtly mantle was brought to wrap about him: Then ſate he down by his Lady, in another chair covered all over with gold. There was lillies, roſes, violets, and all the ſweet flowers that the earth afforded, and of incomparable beauty: The maidens beguiled the time with ſundry ſounds of inſtruments, and thereto ſung many dainty canzonets, as if Apollo, Orpheus, Arion, and all the other fathers of heavenly muſick had been

In ſecrete ſhadow from the ſunny ray,
On a ſweet bed of lillies ſoftly laid,
Amidſt a flock of damzelles freſh and gay,
That rownd about him diſſolute did play
Their wanton follies and light meriment;
Every of which did looſely diſaray
Her upper partes of meet habiliments,
And ſhewd them naked, deckt with many ornaments.

preſent; which ſo attracted the ſences of the Prince, as his memory began to wax drowſie and forgetful, imagining himſelf in a very beatitude &c." TODD.

XXXII. 5. *That rownd about him diſſolute did* play
Their wanton follies &c.] Spenſer often uſes the verb *play*, in this ſenſe, with an accuſative caſe. Thus, in F. Q. i. x. 31.

" A multitude of babes about her hong
" *Playing* their ſports —"

Again, F. Q. i. xii. 7.

———— " The fry of children young
" Their wanton ſports and childiſh mirth did *play*."

Again, F. Q. iv. x. 46.

" Then do the ſalvage beaſts begin to *play*
" Their pleaſant friſkes —"

See alſo F. Q. iv. x. 42, v. i. 6, vii. vi. 6, and the *Hymne of Love*, ſt. 36. To theſe we may add F. Q. iv. x. 26.

———— " did *ſport*
" Their ſpotleſſe pleaſure, and ſweet loves content."

We find *play* uſed after this manner in Milton, P. L. B. v. 295.

———— " For Nature here
" Wanton'd as in her prime, and *play'd* at will
" Her virgin fancies —"

Play is not at preſent uſed *arbitrarily* with *any* accuſative caſe. But perhaps I have refined in ſome of theſe inſtances.

T. WARTON.

XXXII. 7. *Every of which did* &c.] Compare ſt. 63, &c. in the twelfth canto of this book, and Camoëns's deſcription there cited in the note. TODD.

XXXIII.

And every of them ſtrove with moſt delights
Him to aggrate, and greateſt pleaſures ſhew:
Some framd faire lookes, glancing like evening lights;
Others ſweet wordes, dropping like honny dew;
Some bathed kiſſes, and did ſoft embrew
The ſugred licour through his melting lips:
One boaſtes her beautie, and does yield to vew
Her dainty limbes above her tender hips;
Another her out boaſtes, and all for tryall ſtrips.

XXXIII. 1. *And every of them ſtrove* &c.] Compare theſe 33d and 34th ſtanzas with Taſſo, C. xvi. 18, and 19, from which they are tranſlated. UPTON.

Ibid. ——— moſt *delights*] That is, *greateſt*. See before, ſt. 15, and F. Q. vi. ii. 31. This is an ancient form of expreſſion. Thus, in *Bevis of Hampton:*

" And now the *moſt* wretch of all,
" With one ſtroke, doth make me fall:"

That is, the *greateſt* wretch. TODD.

XXXIII. 6. *The* ſugred &c.] *Sugred*, to expreſs exceſſive ſweetneſs, was a frequent epithet with the poets of this age, and with thoſe of the ages before it. It anſwered to the *mellitus* of the Romans. T. WARTON.

It has been ingeniouſly obſerved, that, when *ſugar* was firſt imported into Europe, it was a very great dainty; and therefore the epithet *ſugred* is uſed by all our old writers metaphorically to expreſs extreme and delicate ſweetneſs. See the *Reliques of Anc. Eng. Poetry*, 4th edit. note, p. 198. The reader, I am perſuaded, will not conſider the illuſtration, which I ſhall add from the very ſcarce poem by Lydgate, entitled *The Churle and the Byrde*, as unintereſting or inelegant:

" It was a very heauenly melody
" Euen and morow to heare the byrdes ſonge,
" And the ſwete *ſugred* ermony
" With vncouth warbles and tunes draw alonge."

TODD.

XXXIV.

He, like an adder lurking in the weedes,
His wandring thought in deepe deſire does ſteepe,
And his frayle eye with ſpoyle of beauty feedes:
Sometimes he falſely faines himſelfe to ſleepe,
Whiles through their lids his wanton eies do peepe
To ſteale a ſnatch of amorous conceipt,
Whereby cloſe fire into his hart does creepe:
So' he them deceives, deceivd in his deceipt,
Made dronke with drugs of deare voluptuous receipt.

XXXV.

Atin, arriving there, when him he ſpyde
Thus in ſtill waves of deepe delight to wade,
Fiercely approching to him lowdly cryde,
"Cymochles; oh! no, but Cymochles ſhade,
In which that manly perſon late did fade!
What is become of great Acrates ſonne?
Or where hath he hong up his mortall blade,

XXXIV. 8. *So' he them deceives,*] So Spenſer's own editions read; but neither Mr. Church nor Mr. Upton adhere to them. They prefer the omiſſion of *he*, as in the folios and in Hughes's editions. But it ſeems to me that Spenſer deſigned the pronoun to ſtand; there is indeed a comma after it in his own editions, which might have been the intended mark of eliſion, and had ſlipped down at the preſs. TODD.

XXXV. 2. *Thus in ſtill waves* &c.] See F. Q. ii. viii. 24, and i. xii. 17. CHURCH.

That hath ſo many haughty conqueſts wonne?
Is all his force forlorne, and all his glory donne?"

XXXVI.

Then, pricking him with his ſharp-pointed dart,
He ſaid; "Up, up, thou womaniſh weake Knight,
That here in Ladies lap entombed art,
Unmindfull of thy praiſe and proweſt might,
And weetleſſe eke of lately-wrought deſpight;
Whiles ſad Pyrochles lies on ſenceleſſe ground,
And groneth out his utmoſt grudging ſpright
Through many a ſtroke and many a ſtreaming wound,

XXXVI. 2. *Up, up, thou womaniſh weake Knight,*] This alſo is imitated from Ubaldo's ſpeech to Rinaldo, whom he finds in the bower of Armida, Taſſo, C. xvi. 33.

"Qual ſonno, ò qual letargo hà ſi ſopita
"La tua virtute, ò qual viltà l' alletta?
"Sù, ſù, te il campo, e te Goffredo invita,
"Te la fortuna, e la vittoria aſpetta."

Fairfax thus tranſlates theſe lines, with Spenſer in his eye:

"What letharge hath in drowſineſs uppend
"Thy courage thus? what ſloth doth thee infect?
"*Up, up,* our camp and Godfrey for thee ſend,
"Thee fortune, praiſe, and victory expect."

Womaniſh weak knight, is Homerick, Ἀχαιΐδες, οὐκ ἐτ' Ἀχαιοί *Il.* Ϛ'. 235. See alſo Virg. *Æn.* ix. 617. Or he expreſſes Taſſo, C. xvi. 32. "Egregio campion d'una fanciulla," which Fairfax very well tranſlates, "A carpet champion for a wanton dame." UPTON.

XXXVI. 3. *That here in Ladies lap* &c.] The ſame expreſſion of reproach occurs in B. Riche's *Adventures of Simonides*, 1584, where he is ſpeaking of Love, Sign. Q. ij. b.

"He daunteth none but ſimple ſottes, who, lulde in *Ladies lappes*,
"Do deeme thei liue in greateſt bliſſe, &c." TODD.

Calling thy help in vaine, that here in ioyes art
droud."

XXXVII.

Suddeinly out of his delightfull dreame
The Man awoke, and would have queſtiond
more;
But he would not endure that wofull theame
For to dilate at large, but urged ſore,
With percing wordes and pittifull implore,
Him haſty to ariſe: As one affright
With helliſh feends, or Furies mad uprore,
He then uproſe, inflamd with fell deſpight,
And called for his armes; for he would algates
fight:

XXXVIII.

They bene ybrought; he quickly does him dight,
And lightly mounted paſſeth on his way;

XXXVII. 2. ——— *would have queſtiond* more;] Would have queſtioned *greatly*, that is, would have aſked many queſtions. CHURCH.

XXXVII. 3. *But* he] *Atin.* CHURCH.

XXXVII. 5. ——— *and pittifull* implore,] *Implore* is here uſed as a ſubſtantive. TODD.

XXXVII. 9. ——— *would* algates *fight*:] Would *by all means* fight. See before, ſt. 20. It is uſed in the ſame ſenſe by G. Douglas. See Ruddiman's Gloſſary, V. *Algate*, algatis, q. d. all gates, *every way*, *wholly*. And Tyrwhitt's Gloſſ. Chaucer, V. *Algates*, *Algate*, adv. Sax. *always*. Fr. *toutesfois*. Compare alſo F. Q. ii. ii. 12.

"Which when Sir Guyon ſaw, all were he wroth,
"Yet *algates* mote he ſoft himſelfe appeaſe:"

That is, Sir Guyon was extremely wroth, yet *by every method* it was neceſſary for him to appeaſe his wrath; or, as Mr. G. Maſon, in his Supplement to Johnſon's Dictionary, interprets the word in this paſſage, *nevertheleſs*. TODD.

Ne Ladies loves, ne ſweete entreaties, might
Appeaſe his heat, or haſtie paſſage ſtay;
For he has vowd to beene avengd that day
(That day itſelfe him ſeemed all too long)
On him, that did Pyrochles deare diſmay:
So proudly pricketh on his courſer ſtrong,
And Atin ay him pricks with ſpurs of ſhame and wrong.

CANTO VI.

Guyon is of immodeſt Merth
Led into looſe deſyre;
Fights with Cymochles, whiles his brother burnes in furious fyre.

I.

A HARDER leſſon to learne continence
In ioyous pleaſure then in grievous paine:
For ſweetneſſe doth allure the weaker ſence
So ſtrongly, that uneathes it can refraine
From that which feeble nature covets faine:
But griefe and wrath, that be her enemies
And foes of life, ſhe better can reſtraine:
Yet Vertue vauntes in both her victories;
And Guyon in them all ſhewes goodly mayſteries.

ARG. 1. *Guyon is* &c.] Taken from Taſſo's enchanted iſland. See the note on ſt. 15. UPTON.

I. 1. *A harder leſſon* &c.] It is a harder leſſon to learn temperance in pleaſure and proſperity, than in pain and adverſity, &c. UPTON.

I. 7. ——————— reſtraine:] The firſt edition reads *abſtaine*; the ſecond, *reſtraine*; to which every ſubſequent edition has adhered. Mr. Upton has however obſerved that *abſtaine* meant *keep from*, the prepoſition being contained in the verb; but that *reſtraine*, being an eaſier reading, was to be preferred. TODD.

I. 8. *Yet Vertue vauntes* in both *her victories;*] *In both*, "rebus in arduis, non ſecus in bonis:" Compare F. Q. v. v. 38.

II.

Whom bold Cymochles traveiling to finde,
With cruell purpoſe bent to wreake on him
The wrath which Atin kindled in his mind,
Came to a river, by whoſe utmoſt brim
Wayting to paſſe he ſaw whereas did ſwim
Along the ſhore, as ſwift as glaunce of eye,
A litle gondelay, bedecked trim
With boughes and arbours woven cunningly,
That like a litle forreſt ſeemed outwardly.

III.

And therein ſate a Lady freſh and fayre,
Making ſweete ſolace to herſelfe alone:
Sometimes ſhe ſong as lowd as larke in ayre,

I believe Spenſer had that truly philoſophical ſentiment in view, which Xenophon gives to Gobrias, *Cyr. Inſt.* &c. ή. Δοκεῖ δέ μοι, ὦ Κῦρε, χαλεπώτερον εἶναι ἰυρεῖν ἄνδρα τἀγαθὰ καλῶς φέροντα, ἢ τὰ κακά· τὰ μὲν γὰρ ὑφὶν τοῖς πολλοῖς, τὰ δὲ σώφροσύνην τοῖς πᾶσιν ἐμποιεῖ. The ſame obſervation we find in other writers. Phædria here repreſents, in perſon, the *inſolens lætitia* in Horace, L. 2. *Od.* 3. UPTON.

I. 8. ——————— her *victories;*] So the firſt edition reads, which Hughes's ſecond edition, the editions of 1751, of Church, Upton, and Tonſon in 1758, follow. The reſt read "*their* victories." TODD.

II. 1. *Whom bold Cymochles* &c.] When the mind is conſcious of having performed its duty in ſome inſtances; the ſelf-applauſe, or the flattery of others, is apt to throw it off its guard at the approach of different temptations: This too is often the caſe when, after ſome vigorous exertion, the mind loſes its bent, and falls a prey to diſſipation or idle amuſements. BOYD.

Compare the conduct of Cymochles at the concluſion of the laſt canto, with his yielding (in the preſent) to the allurements of Phædria ſo completely, as "that of no worldly thing he care did take," ſt. 28. TODD.

Sometimes ſhe laught, that nigh her breath was gone;
Yet was there not with her elſe any one,
That to her might move cauſe of meriment:
Matter of merth enough, though there were none,
She could deviſe; and thouſand waies invent
To feede her fooliſh humour and vaine iolliment.

IV.

Which when far off Cymochles heard and ſaw,
He lowdly cald to ſuch as were abord
The little barke unto the ſhore to draw,
And him to ferry over that deepe ford.
The merry Mariner unto his word
Soone hearkned, and her painted bote ſtreightway
Turnd to the ſhore, where that ſame warlike Lord
She in receiv'd; but Atin by no way
She would admit, albe the Knight her much did pray.

III. 4. ——————— *that nigh her breath was gone;*] This is the reading of the ſecond edition, to which every ſubſequent edition has adhered. The proverbial reading of the firſt edition, "*as merry as Pope Jone,*" was, no doubt, conſidered by the poet on ſecond thoughts unworthy a place in an epick poem. Mr. Upton notices the exiſtence of the proverb, *As merie as Pope John*, in the old play of *Damon and Pythias*, and in Fox's *Acts and Monuments*. TODD.

III. 6. *That* to her might *move* &c.] So the firſt edition reads, which the editions of 1751, of Church, and Upton, follow. All the reſt read "That *might to her* &c." TODD.

V.

Eftſoones her ſhallow ſhip away did ſlide,
More ſwift then ſwallow ſheres the liquid ſkye,
Withouten oare or pilot it to guide,

V. 2. *More ſwift then ſwallow* ſheres *the liquid ſkye,*] Imitated perhaps from Arioſto, C. xxx. 11.

" Per l' acqua il legno va con quella fretta,
" Che va per l' aria irondine, che varca."

And the expreſſion *ſheres* he borrowed from Virgil, " *radit* iter liquidum," *Æn.* v. 217. See alſo Milton, *Par. L.* B. ii. 634. UPTON.

Mr. Upton produces the expreſſion of "*ſheres* the liquid ſkye," as one of Spenſer's Latiniſms, from " *radit* iter liquidum;" and adds, that Milton has likewiſe the ſame Latin metaphor, where Satan "*ſhaves* with level wings the deep," *Par. L.* B. ii. 634. But *ſhave* and *ſheer* are perhaps as different as *rado* and *tondeo*. And " *tondet* iter liquidum" would, I I believe, be hardly allowed as ſynonymous to "*radit* iter liquidum." My opinion is therefore, that Spenſer here intended no metaphor, but that he uſed *ſhere* for *ſhare*, to *cut* or *divide*, as he has manifeſtly in ſt. 31.

" Cymochles ſword on Guyons ſhield yglaunſt,
" And thereof nigh one quarter *ſheard* away:"

That is, *cut away* nigh one quarter. And in the following inſtances, for the reaſon above aſſigned, we ought to interpret *ſhare* or *ſhere* to *cut*, or *divide*, F. Q. iii. iv. 33, iii. iv. 42, iv. ii. 17, &c. So Milton, of Michael's ſword, *Par. L.* B. vi. 326.

——— " deep-entering *ſhar'd*
" All his right ſide." T. WARTON.

V. 3. *Withouten oare or pilot it to guide,* &c.] This ſelf-moved and wondrous ſhip of Phædria may be matched with the no leſs wondrous ſhip of Alcinous. Old Homer is the father of poetical wonders, and romance writers are generally his imitators. The tripods likewiſe that Vulcan made were ſelf-moved. Phædria's bark moves ſpontaneouſly, directed or ſteered by the turning of a pin. Peter of Provence and the fair Magalona rode through the air on a wooden horſe, which was directed by the turning of a pin. See *Hiſt. of Don Quixote.* This illuſtrates the ſtory in Chaucer, where the king of Araby ſent to Cambuſcan a horſe of brass, which, by turning of a pin, would travel wherever the rider pleaſed. Compare this wonderful bark, with that mentioned in Taſſo, where the

Or winged canvas with the wind to fly:
Onely ſhe turnd a pin, and by and by
It cut away upon the yielding wave,
(Ne cared ſhe her courſe for to apply,)
For it was taught the way which ſhe would have,
And both from rocks and flats itſelfe could wiſely ſave.

VI.

And all the way the wanton Damſell found
New merth her Paſſenger to entertaine;
For ſhe in pleaſaunt purpoſe did abound,
And greatly ioyed merry tales to fayne,
Of which a ſtore-houſe did with her remaine;
Yet ſeemed, nothing well they her became:
For all her wordes ſhe drownd with laughter vaine,

Knights go on board a ſtrange veſſel ſteered by a Fairy, C. xv. 3.

"Vider picciola nave, e in poppa quella,
"Che guidar gli dovea, fatal donzella." UPTON.

V. 6. *It cut* away] I ſomewhat queſtion whether *away* ſhould not be thus divided, "It cut *a way*"—"*viam* ſecat illa per undas." See alſo ſt. 28. "About her little frigot therein making *way*." And F. Q. i. v. 28. "Her ready *way* ſhe makes." Again, i. xi. 18. "He *cutting way* with his broad ſailes." UPTON.

V. 7. *Ne cared ſhe her courſe for to* apply,] Nor was ſhe concerned to *mind* which way ſhe ſteered. So *apply* is uſed, F. Q. i. x. 46.

"Ne other worldly buſines did *apply*." CHURCH.

VI. 3. ——————— purpoſe] *Converſation*. CHURCH.

And wanted grace in utt'ring of the ſame,
That turned all her pleaſaunce to a ſcoffing game.

VII.

And other whiles vaine toyes ſhe would devize,
As her fantaſticke wit did moſt delight:
Sometimes her head ſhe fondly would aguize
With gaudy girlonds, or freſh flowrets dight
About her necke, or rings of ruſhes plight:
Sometimes, to do him laugh, ſhe would aſſay
To laugh at ſhaking of the leavës light,
Or to behold the water worke and play
About her little frigot, therein making way.

VIII.

Her light behaviour and looſe dalliaunce
Gave wondrous great contentment to the Knight,
That of his way he had no ſovenaunce,
Nor care of vow'd revenge and cruell fight;

VI. 8. *And* wanted *grace*] The ſecond and ſubſequent folios read "And *wanting* grace;" which errour is admitted into the text of Tonſon's edition in 1758. TODD.

VII. 3. ——————— *would* aguize] *Deck* or *adorn*. So, in F. Q. iii. ii. 18, "Wondrouſly *aguizd*," wrought after a peculiar *guiſe* or faſhion." And F. Q. v. iii. 4. "Rich *aguizd*," richly ornamented. Anglo-Sax. ꝑıꝛa, Ital. *guiſa*, Fr. *guiſe*, to which *a* is added. UPTON.

VII. 5. ——————— *of ruſhes* plight:] *Folded*. So Chaucer, *Tr. and Cr.* ii. 1204, of a letter:

"Yeve me the labour it to ſowe and *plite*:"

That is, to ſtitch and *fold* it. T. WARTON.

VIII. 3. ——————— ſovenaunce,] *Remembrance* Fr. CHURCH.

But to weake wench did yield his martiall
might.
So eaſie was to quench his flamed minde
With one ſweete drop of ſenſuall delight!
So eaſie is t'appeaſe the ſtormy winde
Of malice in the calme of pleaſaunt womankind!

IX.

Diverſe diſcourſes in their way they ſpent;
Mongſt which Cymochles of her queſtioned
Both what ſhe was, and what that uſage
ment,

VIII. 5. *But to weake* wench &c.] Some late editors of Shakſpeare have endeavoured to prove, that *wench* did not anciently carry with it the idea of meanneſs or infamy. But in this place it plainly ſignifies a *looſe woman*; and in the following paſſages of Chaucer. January having ſuſpected his wife May's conjugal fidelity, May anſwers, "I am a gentlewoman, and no *wench*," Merch. T. 1719. And, in the Houſe of Fame, *wench* is coupled with *groom*, ver. 206.

"Lord and ladie, grome and *wench*."

And in the *Manciple's Tale*, ver. 1796.

"And for that tother is a pore woman,
"And ſhall be called his *wench*, or his lemman."

We muſt allow, notwithſtanding, that it is uſed by Douglas, without any diſhonourable meaning. The following paſſage in Virgil, "audetque viris concurrere *virgo*," is thus expreſſed in the Scotch Æneid:

"This *wenſche* ſtoutly rencounter durſt with men."

But I believe it will moſt commonly be found in the ſenſe given it by Chaucer. In the Bible it is uſed for a girl, "And a *wench* told him, &c." T. WARTON.

VIII. 7. ——— *one* ſweete drop *of ſenſuall delight!*] Lucretius, the warmeſt of the Roman poets, has given us this metaphor, L. iv. 1054.

——— ——— "*dulcedinis* in cor
"Stillavit *gutta*." T. WARTON.

Which in her cott ſhe daily practized:
" Yaine man," ſaide ſhe, " that wouldeſt be reckoned
A ſtraunger in thy home, and ignoraunt
Of Phædria, (for ſo my name is red,)
Of Phædria, thine owne fellow ſervaúnt;
For thou to ſerve Acraſia thy ſelfe doeſt vaunt.

X.

" In this wide inland ſea, that hight by name
The Idle Lake, my wandring ſhip I row,
That knowes her port, and thether ſayles by ayme,
Ne care ne feare I how the wind do blow,
Or whether ſwift I wend or whether ſlow:
Both ſlow and ſwift alike do ſerve my tourne;
Ne ſwelling Neptune ne lowd-thundring Iove
Can chaunge my cheare, or make me ever mourne:
My litle boat can ſafely paſſe this perilous bourne."

IX. 4. ——— cott] *Cott* is a *little boat.* " They call, in Ireland, *cots*, things like boats, but very unſhapely, being nothing but ſquare pieces of timber made hollow." See Gerard Boate's Nat. Hiſt. of Ireland, p. 64. CHURCH.

X. 9. ——— *this perilous* bourne.] *Bourn* is ſimply nothing more than a *boundary.* Dover-cliff is called, in *K. Lear*, " this chalky *bourn*," that is, this chalky *boundary* of England towards France, A. iv. S. vi. See alſo Furetiere in *Borne*, and Du Cange in *Borna.* In Saxon, *burn*, or *burna*, is a *ſtream of water*, as is *bourn* at preſent in ſome counties; and, as rivers were the moſt diſtinguiſhable aboriginal ſeparations or diviſions of property, might not the Saxon word give riſe to the

XI.

Whiles thus ſhe talked, and whiles thus ſhe
toyd,
They were far paſt the paſſage which he
ſpake,
And come unto an Iſland waſte and voyd,
That floted in the midſt of that great Lake;
There her ſmall gondelay her port did make,
And that gay payre iſſewing on the ſhore
Diſburdned her: Their way they forward
take
Into the land that lay them faire before,
Whoſe pleaſaunce ſhe him ſhewd, and plentifull
great ſtore.

French *borne*? In the preſent paſſage, *bourne* is a *river*, or rather a *ſtrait*; but ſeemingly alſo in the ſenſe of *diviſion* or *ſeparation*; for afterwards this *bourne* is ſtyled a *ſhard*, ſt. 38. Here, indeed, is a metatheſis; and the active participle *ſharing* is confounded with the paſſive *ſhared*. This "perilous *bourne*" was the *boundary* or *diviſion* which parted the main land from Phædria's Iſle of Bliſs, to which it ſerved as a defence. In the mean time, *ſhard* may ſignify the *gap* made by the ford or frith between the two lands. But ſuch a ſenſe is unwarrantably catachreſtical and licentious. T. WARTON.

It is obſervable, that the expreſſion "*perlous foord*" is alſo uſed in ſt. 19. We have thus *repeatedly* the "tower *perillous*," in Hawes's *Paſtime of Pleaſure*; and, if I recollect rightly, the "*perilous lake*" occurs in the *Hiſt. of K. Arthur*. TODD.

XI. 3. ——————— *waſte and voyd*,] As this Iſland, in the following ſtanzas, is ſaid to abound in all delights; the poet, by calling it *waſte and void*, meant to ſay that it was *uninhabited*. So, in F. Q. iii. ix. 49.

"Found it the fitteſt ſoyle for their abode,
"Fruitfull of all things fit for living foode,
"But wholly *waſte and void of peoples trode*." CHURCH.

XII.

It was a choſen plott of fertile land,
Emongſt wide waves ſett, like a litle neſt,
As if it had by natures cunning hand
Bene choycely picked out from all the reſt,
And laid forth for enſample of the beſt:
No daintie flowre or herbe that growes on grownd,
No arborett with painted bloſſomes dreſt
And ſmelling ſweete, but there it might be fownd
To bud out faire, and her ſweete ſmels throwe al arownd.

XIII.

No tree, whoſe braunches did not bravely ſpring;
No braunch, whereon a fine bird did not ſitt;
No bird, but did her ſhrill notes ſweetely ſing;

XII. 1. *It was a choſen plott of fertile land,*
Emongſt wide waves ſett, like a litle neſt,] This expreſſion is literally from Cicero *De Oratore*, i. 44. "Patriæ tanta eſt vis ac tanta natura, ut Ithacam illam in aſperrimis ſaxulis, *tanquam nidulum*, affixam ſapientiſſimus vir immortalitati anteponeret." UPTON.

XII. 9. ——— *and* her ſweete ſmels throwe *al arownd.*] This is the reading of the ſecond edition, which I prefer, as rendering the turn of the words from the preceding line more ſtriking; and which has been followed by the folios, by Hughes's firſt edition, by Tonſon's in 1758, and by Mr. Church. All the reſt read, "and *throwe her ſweet ſmels* al arownd." TODD.

XIII. 1. *No tree,* &c.] This moſt elegant ſtanza is not eaſily to be paralled by any paſſage from other poets. Poetry and Romance are here happily united. TODD.

No ſong, but did containe a lovely ditt.
Trees, braunches, birds, and ſongs, were framed fitt
For to allure fraile mind to careleſſe eaſe.
Careleſſe the man ſoone woxe, and his weake witt
Was overcome of thing that did him pleaſe:
So pleaſed did his wrathfull purpoſe faire appeaſe.

XIV.

Thus when ſhee had his eyes and ſences fed
With falſe delights, and fild with pleaſures vayn,
Into a ſhady dale ſhe ſoft him led,
And layd him downe upon a graſſy playn;
And her ſweete ſelfe without dread or diſdayn
She ſett beſide, laying his head diſarmd
In her looſe lap, it ſoftly to ſuſtayn,

XIII. 4. ——————— *a lovely* ditt.] *Song* or *ditty*. The word *ditty* had formerly a more ſignificant meaning than at preſent. Witneſs the very expreſſive converſion of it into a participle by the judicious and inimitable Milton, where he ſpeaks of the muſical abilities of his friend Henry Lawes, in *Comus*:

" Who with his ſoft pipe, and ſmooth-*dittied* ſong,
" Well knows to ſtill the wild winds when they roar,
" And huſh the waving woods." TODD.

XIII. 5. *Trees, braunches*, &c.] Obſerve here a kind of poetical beauty, which conſiſts ſometimes of ſeparating your images, and then bringing of them together; as in this ſtanza: ſometimes, in bringing all your images together, and then ſeparating them, as in F. Q. ii. xii. 70, 71. UPTON.

XVII.

" Why then doeſt thou, O man, that of them all
Art Lord, and eke of nature Soveraine,
Wilfully make thyſelfe a wretched thrall,
And waſte thy ioyous howres in needeleſſe paine,
Seeking for daunger and adventures vaine?
What bootes it al to have and nothing uſe?
Who ſhall him rew that ſwimming in the maine
Will die for thriſt, and water doth refuſe?
Refuſe ſuch fruitleſſe toile, and preſent pleaſures chuſe."

XVIII.

By this ſhe had him lulled faſt aſleepe,
That of no worldly thing he care did take:

alluſion to thoſe ſacred words, " Conſider the lillies of the field how they grow; they toil not, neither do they ſpin." The poet ought not to have placed them where he has. JORTIN.

The alluſion ſeems very elegantly brought in here, in this mock repreſentation of tranquillity, to ſhew how the beſt of ſayings may be perverted to the worſt of meanings. UPTON.

XVII. 5. *What bootes it al to have and nothing uſe?* &c.] The ſame kind of oſtentatious ſophiſtry is employed, but without ſucceſs, againſt the innocent Lady in Milton's Maſk by the vile Enchanter Comus. TODD.

XVII. 7. ——— *that ſwimming in the maine*
Will die for thriſt,] Not in *the main ſea*, but in ſome great river. The expreſſion ſeems to have a kind of catachreſis. UPTON.

XVII. 8. ——— *thriſt,*] This is Spenſer's own word, which has been converted, in many modern editions, into *thirſt*. See the note on *thriſty*, F. Q. i. x. 38. TODD.

Then ſhe with liquors ſtrong his eies did ſteepe,
That nothing ſhould him haſtily awake.
So ſhe him lefte, and did herſelfe betake
Unto her boat again, with which ſhe clefte
The ſlouthfull wave of that great grieſy Lake:
Soone ſhee that Iſland far behind her lefte,
And now is come to that ſame place where firſt ſhe wefte.

XIX.

By this time was the worthy Guyon brought
Unto the other ſide of that wide ſtrond

XVIII. 3. *Then ſhe with liquors ſtrong his eies did ſteepe,*] So Milton, *Par. L.* B. xi. 366.

——————— "Aſcend
"This hill; let Eve (for I have *drench'd her eyes*)
"Here ſleep below." CHURCH.

XVIII. 7. *The ſlouthfull* wave] So Spenſer's own editions read, which the editions of 1751, of Church, and Upton, follow. The reſt read *waves*. TODD.

Ibid. ——————— *that great* grieſy *Lake:*] This is the reading of Spenſer's firſt edition, to which Mr. Church adheres. The ſecond and every ſubſequent edition read "that great *grieſly* Lake." And Mr. Upton again contends that *grieſie* is a blunder for *grieſly*. See the note on "*grieſy* locks," F. Q. i. ix. 35. He endeavours to confirm his opinion by producing the following expreſſion in ſt. 46.

"The waves thereof ſo ſlow and ſluggiſh were,
"Engroſt with mud which did them fowle *agriſe*, &c."

Where *agriſe*, he obſerves, is to *affright*, which however we muſt interpret to *render frightful*, in order to accommodate *agriſe* to *grieſly*. But does not the expreſſion, *engroſt with mud* &c. countenance the original reading *grieſy*? And, as Mr. Church further ſuggeſts, are not the poet's own words alſo, in ſt. 20, *the dull billowes thicke as troubled mire* an additional confirmation that *grieſy* is no blunder? TODD.

Where ſhe was rowing, and for paſſage ſought:
Him needed not long call; ſhee ſoone to hond
Her ferry brought, where him ſhe byding fond
With his ſad Guide: himſelfe ſhe tooke aboord,
But the Blacke Palmer ſuffred ſtill to ſtond,
Ne would for price or prayers once affoord
To ferry that old man over the perlous foord.

XX.

Guyon was loath to leave his Guide behind,
Yet being entred might not backe retyre;
For the flitt barke, obaying to her mind,
Forth launched quickly as ſhe did deſire,
Ne gave him leave to bid that aged ſire

XIX. 4. ——————— *ſhee ſoone to* hond

Her ferry brought,] None of the editions have the reading I looked for, which was,

——————— " ſhe ſoone to *lond*
" Her ferry brought." UPTON.

XIX. 6. ——— ſad] *Grave.* CHURCH.

XIX. 9. ——————— the *perlous foord.*] So Spenſer's own editions read. Some editions have here converted *the* into *that.* TODD.

XX. 3. *For the flitt barke,* obaying to *her mind,*] So again, F. Q. ii. 35.

" Lo, now the heavens *obey to* me alone."

Thus Wickliff, *Rom.* i. 30. " Not *obeyinge to* fadir and modir." Chaucer, *Troilus and Creſſ.* ii. 1490.

" But godely gan *to* his prayere *obeye.*"

And, in the *Legende of good Women,* ver. 90.

" That as an harpe *obeyith to* the honde."

Sidney's *Arcadia,* p. 60. " *To* whom the other ſhould *obey.*" And Milton, *Par. L.* B. i. 337.

" Yet *to* their general's voice they ſoon *obey'd.*"

See alſo *Acts* vii. 39. " *To* whom our fathers would not *obey.*" And *Rom.* vi. 16. " His ſervants ye are, *to* whom ye *obey.*"

UPTON.

Adieu, but nimbly ran her wonted courſe
Through the dull billowes thicke as troubled mire,
Whom nether wind out of their ſeat could forſe,
Nor timely tides did drive out of their ſluggiſh ſourſe.

XXI.

And by the way, as was her wonted guize,
Her mery fitt ſhe freſhly gan to reare,
And did of ioy and iollity devize,
Herſelfe to cheriſh, and her gueſt to cheare.
The Knight was courteous, and did not forbeare
Her honeſt merth and pleasaunce to partake;
But when he ſaw her toy, and gibe, and geare,
And paſſe the bonds of modeſt merimake,
Her dalliaunce he despis'd and follies did forſake.

XXI. 7. ——————— *and* gibe, *and* geare,] To *gibe* is to *jeſt*, and *geare* is the old orthography of *jeer*. See F. Q. v. iii. 39.

" All gan to *ieſt* and GIBE full merilie
" At the remembrance of their knaverie."

So, in *Hamlet*, of Yorick the *jeſter*: " Where be your GIBES now? your gambols &c.?" TODD.

XXI. 8. ——— *the* bonds] So Spenſer's own editions read, which the editions of 1751 and of Upton follow. The reſt read *bounds*, which Mr. Upton acknowledges to be preferable. TODD.

XXII.

Yet ſhe ſtill followed her former ſtyle,
And ſaid, and did, all that mote him delight,
Till they arrived in that pleaſaunt Ile,
Where ſleeping late ſhe lefte her other Knight.
But, whenas Guyon of that land had ſight,
He wiſt himſelfe amiſſe, and angry ſaid;
"Ah! Dame, perdy ye have not doen me right,
Thus to miſlead mee, whiles I you obaid:
Me litle needed from my right way to have ſtraid."

XXIII.

"Faire Sir," quoth ſhe, "be not diſpleaſd at all;
Who fares on ſea may not commaund his way,
Ne wind and weather at his pleaſure call:
The ſea is wide, and eaſy for to ſtray;

XXII. 7. ——— perdy] Hughes, in his Gloſſary, interprets *perdie* as an old oath, *par dieu*, Fr. See alſo Cotgrave, V. *Pardé*, par dieu: Poictevin. Mr. Church believes the word to be uſed as an *aſſeveration* ſignifying *verily*, rather than as an *oath*, in Spenſer. And Mr. Upton conſiders the word as an expletive both in Chaucer and Spenſer. Mr. Tyrwhitt has remarked, that it was a common Fr. oath, which moſt of the perſonages in Chaucer expreſs very frequently in Engliſh, with as little ceremony as the Greeks uſed their μὰ Δία, and with as little meaning too. TODD.

XXIII. 4. *The ſea is wide, and eaſy for to ſtray;*] And eaſy to cauſe us to go aſtray. UPTON.

The wind unſtable, and doth never ſtay.
But here a while ye may in ſafety reſt,
Till ſeaſon ſerve new paſſage to aſſay:
Better ſafe port then be in ſeas diſtreſt."
Therewith ſhe laught, and did her earneſt end in ieſt.

XXIV.

But he, halfe diſcontent, mote nathëleſſe
Himſelfe appeaſe, and iſſewd forth on ſhore:
The ioyes whereof and happy fruitfulneſſe,
Such as he ſaw, ſhe gan him lay before,
And all, though pleaſaunt, yet ſhe made much more.
The fields did laugh, the flowres did freſhly ſpring,

XXIV. 4. *Such as he ſaw, ſhe gan him lay before,*
And all, though pleaſaunt, yet ſhe made much more.]
If the beautiful aſſemblage of proper circumſtances in a charmingly natural and familiar ſimile of Milton, did not lead one to think, that he took the hint of it from a real ſcene of the ſort, which had ſome time or other ſmitten his fancy, I ſhould be apt to think that he alluded to this ſame thought in Spenſer. Compare *Par. L.* B. ix. 445, &c.

" If chance with nymph-like ſtep fair virgin paſs,
" *What pleaſing ſeem'd, for her now pleaſes more,*
" She moſt, &c." THYER.

XXIV. 5. *And* all, though *pleaſaunt*,] Hughes's editions read, " And *although* pleaſant." CHURCH.

XXIV. 6. *The fields did* laugh,] Compare *Pſal.* lxv. 14. " The vallies ſhall ſtand ſo thick with corn that they ſhall *laugh* and ſing." The phraſe may be alſo found in Greek and Latin poetry. Spenſer, however, ſeems to tranſlate Petrarch, *Son.* 42.

" *Ridono i prati*, e 'l ciel ſi raſſerena;
" Giove s' allegra &c." TODD.

The trees did bud, and early blossomes bore;
And all the quire of birds did sweetly sing,
And told that Gardins pleasures in their caroling.

XXV.

And she, more sweete then any bird on bough,
Would oftentimes emongst them beare a part,
And strive to passe (as she could well enough)
Their native musicke by her skilful art:
So did she all, that might his constant hart
Withdraw from thought of warlike enterprize,
And drowne in dissolute delights apart,
Where noise of armes, or vew of martiall guize,
Might not revive desire of knightly exercize:

XXVI.

But he was wise, and wary of her will,
And ever held his hand upon his hart;
Yet would not seeme so rude, and thewed ill,
As to despise so curteous seeming part
That gentle Lady did to him impart:
But, fairly tempring, fond desire subdewd,
And ever her desired to depart.

XXVI. 3. ——————— thewed ill,] *Ill-bred*, ill-mannered. CHURCH.

Ill thewed, is *male moratus;* and is also Chaucer's expression. UPTON.

XXVI. 6. *But, fairly tempring*, fond desire *subdewd*,] Compare st. 21. It is probable that Milton had this passage in view, when he described our Saviour superiour to the temptation of female beauty, *Par. Reg.* B. ii. 208.

She liſt not heare, but her diſports pourſewd,
And ever bad him ſtay till time the tide renewd.

XXVII.

And now by this Cymochlès howre was ſpent,
That he awoke out of his ydle dreme;
And, ſhaking off his drowſy dreriment,
Gan him avize, howe ill did him beſeme
In ſlouthfull ſleepe his molten hart to ſteme,
And quench the brond of his conceived yre.
Tho up he ſtarted, ſtird with ſhame extreme,
Ne ſtaied for his Damſell to inquire,
But marched to the ſtrond, there paſſage to require.

XXVIII.

And in the way he with Sir Guyon mett,
Accompanyde with Phædria the faire:

——————— "What woman will you find,
"Though of this age the wonder and the fame,
"On whom his leiſure will vouchſafe an eye
"Of *fond deſire?*" ——

The Earl of Oxford, in a poem much commended by Puttenham in his *Art of Eng. Poeſie*, 1589, p. 172, entitled *Fancy and Deſire*, perſonifies the latter by the name of FOND DESIRE. See Percy's Reliques of Anc. Poetry, 4th edit. vol. ii. 179. *Fancy* thus takes leave of *Deſire:*

"Then, *fond Deſire*, farewelle;
"Thou art no mate for me:
"I ſhould be lothe, methinks, to dwell
"With ſuch a one as thee." TODD.

XXVII. 5. ——————— *to* ſteme,] That is, to *exhale*, to *evaporate*, his melted heart in ſleep. UPTON.

XXVII. 9. ——— there *paſſage* &c.] This judicious alteration in the firſt folio is followed by every edition except that of 1751, which reads, with Spenſer's own editions, "*their* paſſage to require." TODD.

Eftſoones he gan to rage, and inly frett,
Crying; "Let be that Lady debonaire,
Thou recreaunt Knight, and ſoone thyſelfe prepaire
To batteile, if thou meane her love to gayn.
Loe! loe already how the fowles in aire
Doe flocke, awaiting ſhortly to obtayn
Thy carcas for their pray, the guerdon of thy payn."

XXIX.

And there-withall he fierſly at him flew,
And with impórtune outrage him aſſayld;

XXVIII. 4. ——— Let be] *Let go.* CHURCH.

Ibid. 4. ——— *that Lady* debonaire,] *Debonaire*, applied to the Ladies, means *elegant, winning, accompliſhed*; to Knights, *courteous* and *juſt*. See the note on *debonnaire*, F. Q. i. ii. 23. Thus Milton's Euproſyne is "buxom, blithe, and *debonair*," Allegr. 24. And Fanſhaw repreſents the gameſome nymphs of Camoëns, "ſo *debonayre*, ſo tender, ſo benigne," *Luſ.* C. ix. 66. TODD.

XXVIII. 7. *Loe! loe already how the fowles* in aire *Doe flocke*,] Spenſer has plainly the Scripture in view, where the proud Philiſtine ſpeaks to David, "Come to me and I will give thy fleſh unto *the fowles of the air*, and to the beaſts of the field," 1 *Sam.* xvii. 44; and perhaps too he uſed the very words,

"Loe! loe alreadie how the fowles *of th' aire*—"

This expreſſion alſo is in other places, "And thy carcaſe ſhall be meat unto all *the fowles of the air*, and unto the beaſts of the earth," *Deut.* xxviii. 26. So Hom. *Il. ά.* 5.

——— αὐτὰς δ' ἰλώρια τεῦχε κύνεσσιν,
ΟΙΩΝΟΙΣΙ τε ΠΑΣΙ. UPTON.

XXVIII. 9. ——— *the guerdon of thy payn.*] The reward of thy attempt to gain the Lady. CHURCH.

XXIX. 2. ——— *with* impórtune *outrage*] This is the reading of the firſt edition, which Hughes's ſecond edition, the editions of 1751, of Church, Upton, and Tonſon's of 1758,

Who, ſoone prepard to field, his ſword forth drew,
And him with equall valew countervayld:
Their mightie ſtrokes their haberieons diſmayld,
And naked made each others manly ſpalles;
The mortall ſteele deſpiteouſly entayld

follow. The ſecond edition, by a manifeſt errour of the preſs, reads "with *importance* outrage," which the firſt folio, by a ſuppoſed emendation, converted into "*important* outrage," and to which the ſubſequent folios, as alſo Hughes's firſt edition, adhere. *Importune*, as Mr. Upton obſerves, is *cruel, ſavage*, &c. as *importunus* in Latin; and thus Spenſer has "*importune* fate." TODD.

XXIX. 3. *Who, ſoone prepard to* field.] That is, to *battle*. Germ. *feld*, bellum. UPTON.

XXIX. 4. ——— *with equall* valew] Hughes reads *valour*. Spenſer wrote *value*, or, in the old ſpelling, *valew*. See Menage, *Value*, valeur, merite perſonnel. Marot,

——— "Premier donc je ſalue
"Tres-humblement ta hauteſſe et *value*." UPTON.

XXIX. 5. ——— haberieons] *Sleeves, and Gorget of mail*; armour covering the neck and breaſt. See Cotgrave's Fr. Dict. V. *Haubergeon*. It is the diminutive of *haubert*, a coat of mail. TODD.

XXIX. 6. ——— ſpalles;] *Shoulders*, Fr. *eſpaules*. G. Douglas has *ſpaldis* for *ſhoulders* or *arms*. UPTON.

XXIX. 7. ——— entayled] *Entayled* is uſually employed for *carved* or *engraved*. See Cotgrave, V. *Intailed*. So, in *Pierce the Ploughmans Crede*, the "chapitre houſe" is thus deſcribed, ſign. B. i. edit. 1553.

"Coruen, and couered, and queyntelyche *entayled*
"With ſemliche ſelure yſeet on loſte,
"As a parlement hous ypeynted about."

Chaucer alſo uſes *entailed* for *carved*. Spenſer's rhyme introduced it here for *cut*. TODD.

Deepe in their fleſh, quite through the yron walles,
That a large purple ſtreame adown their giambeux falles.

XXX.

Cymochles, that had never mett before
So puiſſant foe, with envious deſpight
His prowd preſumed force increaſed more,
Diſdeigning to bee held ſo long in fight.
Sir Guyon, grudging not ſo much his might
As thoſe unknightly raylinges which he ſpoke,
With wrathfull fire his corage kindled bright,
Thereof deviſing ſhortly to be wroke,
And doubling all his powres redoubled every ſtroke.

XXXI.

Both of them high attonce their hands enhaunſt,
And both attonce their huge blowes down did ſway;
Cymochles ſword on Guyons ſhield yglaunſt,
And thereof nigh one quarter ſheard away:
But Guyons angry blade ſo fiers did play

XXIX. 9. ——————— *adown their* giambeux *falles.*] He probably drew *giambeux*, that is, *boots*, from this paſſage in the *Rime of Sir Topas*, ver. 3380.

" His *jambeux* were of cure buly:"

Which line is more French than Engliſh:

" Ses *jambeux* etoient de cuir bouilli:"

That is, His *boots* were made of tanned leather. T. WARTON.

XXX. 3. ——— *preſumed force*] Strength that he had too high an opinion of. CHURCH.

On th' others helmett, which as Titan ſhone,
That quite it clove his plumed creſt in tway,
And bared all his head unto the bone;
Where-with aſtoniſht ſtill he ſtood as ſenceleſſe ſtone.

XXXII.

Still as he ſtood, fayre Phædria, that beheld
That deadly daunger, ſoone atweene them ran;
And at their feet herſelfe moſt humbly feld,
Crying with pitteous voyce, and count'nance wan,
"Ah, well away! moſt noble Lords, how can
Your cruell eyes endure ſo pitteous ſight,
To ſhed your lives on ground? Wo worth the man,
That firſt did teach the curſed ſteele to bight
In his owne fleſh, and make way to the living ſpright!

XXXII. 7. ——— *your* lives] Your *blood*. "For the blood is the life," *Deut.* xii. 23. See F. Q. vi. iii. 51. CHURCH.

Ibid. ——— Wo worth *the man*,] That is, *Curſed be* the man. Chaucer frequently uſes the expreſſion. So, in p. 311. edit. Urr. "*Wo worth* that daie that thou me bare on live!" CHURCH.

So, in *Ezek.* xxx. 2. "*Wo worth* the day." And in Sidney's *Arcadia*, p. 316. "How often have I bleſt the meanes that might bring mee neere thee? Now *woe worthe* the cauſe that brings me ſo neere thee." UPTON.

XXXII. 8. *That firſt did teach the curſed ſteele* &c.] Tibullus, I. xi. 1.

"Quis fuit, horrendos primus qui protulit enſes?
"Quàm ferus, et verè ferreus, ille fuit!" JORTIN.

XXXIII.

"If ever love of Lady did empierce
Your yron breſtes, or pittie could find place,
Withhold your bloody handes from battaill fierce;
And, ſith for me ye fight, to me this grace
Both yield, to ſtay your deadly ſtryfe a ſpace."
They ſtayd a while; and forth ſhe gan proceede;
"Moſt wretched woman and of wicked race,
That am the authour of this hainous deed,
And cauſe of death betweene two doughtie Knights do breed!

XXXIV.

"But, if for me ye fight, or me will ſerve,
Not this rude kynd of battaill, nor theſe armes
Are meet, the which doe men in bale to ſterve,
And doolefull ſorrowe heape with deadly harmes:
Such cruell game my ſcarmoges diſarmes,

XXXIV. 3. *The which doe men in bale to* ſterve,] Which cauſe mankind to *periſh* in trouble, ꝼꝛeaꝼſan, *mori*; though now uſed in a particular ſenſe, to *die with hunger*. Chaucer uſes it in its ancient ſenſe, as our poet, who is all antique.

UPTON.

XXXIV. 5. *Such cruell game my* ſcarmoges *diſarms*.] This is more poetical and elegant, than if written, "Such cruell ſcarmoges my game diſarms." *Scarmoges*, ſkirmiſhes, Ital,

Another warre, and other weapons, I
Doe love, where Love does give his ſweet alarmes
Without bloodſhéd, and where the enimy
Does yield unto his foe a pleaſaunt victory.

XXXV.

" Debatefull ſtrife, and cruell enmity,
The famous name of knighthood fowly ſhend;
But lovely peace, and gentle amity,
And in amours the paſſing howres to ſpend,
The mightie martiall handes doe moſt commend;
Of love they ever greater glory bore
Then of their armes: Mars is Cupidoes frend,
And is for Venus loves renowmed more
Then all his wars and ſpoiles, the which he did of yore.

XXXVI.

Therewith ſhe ſweetly ſmyld. They, though full bent
To prove extremities of bloody fight,
Yet at her ſpeach their rages gan relent,
And calme the ſea of their tempeſtuous ſpight:
Such powre have pleaſing wordes! Such is the might

ſcaramuchia, Gall. *eſcarmouche*. How many paſſages might be brought from the poets, to ſhow the analogy between the wars of Mars, and the ſkirmiſhes of Cupid? *Cruell game* is Horatian; " Heu nimis longo ſatiate *ludo*." L. i. *Od.* ii. UPTON.

Of courteous clemency in gentle hart!
Now after all was ceaſt, the Faery Knight
Beſought that Damzell ſuffer him depart,
And yield him ready paſſage to that other part.

XXXVII.

She no leſſe glad then he deſirous was
Of his departure thence; for of her ioy
And vaine delight ſhe ſaw he light did pas,
A foe of folly and immodeſt toy,
Still ſolemne ſad, or ſtill diſdainfull coy;
Delighting all in armes and cruell warre,
That her ſweet peace and pleaſures did annoy,
Troubled with terrour and unquiet iarre,
That ſhe well pleaſed was thence to amove him farre.

XXXVIII.

Tho him ſhe brought abord, and her ſwift bote
Forthwith directed to that further ſtrand;
The which on the dull waves did lightly flote,
And ſoone arrived on the ſhallow ſand,
Where gladſome Guyon ſalied forth to land,
And to that Damſell thankes gave for reward.

XXXVII. 3. ——— *he light did pas,*] He made light of; he paſſed over lightly. UPTON.

XXXVIII. 5. ——— ſalied] So Spenſer's own editions, and the edition of 1751, read. *Salied*, that is, *leaped*. Lat. *ſalio*. The word well expreſſes the alacrity of Sir Guyon. The folios and Hughes's firſt edition read *ſailed*. Hughes's ſecond edition reads *ſallied*. CHURCH.

Mr. Upton, which I was ſurpriſed to find, reads *ſailed*. Tonſon's edition in 1758, *ſallied*. TODD.

Upon that ſhore he ſpyed Atin ſtand,
There by his maiſter left, when late he far'd
In Phædrias flitt barck over that perlous ſhard.

XXXIX.

Well could he him remember, ſith of late
He with Pyrochles ſharp debatement made;
Streight gan he him revyle, and bitter rate,
As ſhepheardes curre, that in darke eveninges ſhade
Hath tracted forth ſome ſalvage beaſtës trade:
"Vile miſcreaunt," ſaid he, "whether doſt thou flye
The ſhame and death, which will thee ſoone invade?
What coward hand ſhall doe thee next to dye,
That art thus fowly fledd from famous enimy?"

XL.

With that he ſtifly ſhooke his ſteelhead dart:
But ſober Guyon hearing him ſo rayle,
Though ſomewhat moved in his mightie hart,
Yet with ſtrong reaſon maiſtred paſſion fraile,
And paſſed fayrely forth: He, turning taile,

XXXVIII. 9. ——— *that perlous* ſhard.] See the notes on "perilous *bourne*," ſt. 10. TODD.

XXXIX. 1. *Well could he him remember*,] That is, Atin well remembered Guyon. CHURCH.

XXXIX. 5. ——— trade:] For *tread*, footſteps. CHURCH.

XL. 5. ——— fayrely] *Softly*. So, in Milton's *Comus*, ver. 168. "I *fairly* ſtep aſide." TODD.

Ibid. ——— He,] *Atin*. CHURCH.

Backe to the ſtrond retyrd, and there ſtill ſtayd,
Awaiting paſſage, which him late did faile;
The whiles Cymochles with that wanton Mayd
The haſty heat of his avowd revenge delayd.

XLI.

Whyleſt there the Varlet ſtood, he ſaw from farre
An armed Knight that towardes him faſt ran;
He ran on foot, as if in luckleſſe warre
His fórlorne ſteed from him the victour wan:
He ſeemed breathleſſe, hartleſſe, faint, and wan;
And all his armour ſprinckled was with blood,
And ſoyld with durtie gore, that no man can
Diſcerne the hew thereof: He never ſtood,
But bent his haſtie courſe towardes the Ydle Flood.

XLII.

The Varlet ſaw, when to the Flood he came
How without ſtop or ſtay he fierſly lept,
And deepe himſelfe beducked in the ſame,
That in the Lake his loftie creſt was ſtept,

XL. 9. ——————————— delayd.] *Put away*, removed from him. See F. Q. ii. iv. 35. CHURCH.

XLII. 4. ——————————— *ſtept*,] So the firſt edition reads, which I make no doubt is Spenſer's ſpelling. The ſecond edition, the folios, and the edition of 1751, read *ſteept*. Hughes, *ſteep'd*. CHURCH.

Mr. Upton alſo preſerves the original ſpelling, *ſtept*. Tonſon's edition in 1758 reads *ſteept*. TODD.

Ne of his ſafetie ſeemed care he kept;
But with his raging armes he rudely flaſht
The waves about, and all his armour ſwept,
That all the blood and filth away was waſht;
Yet ſtill he bet the water, and the billowes daſht.

XLIII.

Atin drew nigh to weet what it mote bee;
For much he wondred at that uncouth ſight:
Whom ſhould he but his own deare Lord there ſee,
His owne deare Lord Pyrochles in ſad plight,
Ready to drowne himſelfe for fell deſpight:
"Harrow now, out and well away!" he cryde,

XLIII. 6. *Harrow now, out and well away!*] All the editions point thus:

"Harrow now out, and well away,—"

But the expreſſion *out and well away* is the ſame as *out alas*, in F. Q. vi. xi. 29. CHURCH.

Ibid. Harrow *now, out and* well away, *he cryde,*] So Chaucer, *Reves Tale*, 964.

"And gan to cry *harrow* and *weal-away.*"

Haro is a form of exclamation anciently uſed in Normandy, to call for help, or to raiſe the *Hue and Cry*. See Gloſſ. Urry's Chaucer. We find it again uſed by Spenſer in the 49th ſtanza of this canto:

"*Harrow!* the flames which me conſume —"

Again, in F. Q. ii. viii. 46.

——— "*Harrow* and *well away!*
"After ſo wicked deede why liv'ſt thou lenger day!"

It occurs often in Chaucer, and is, I think, always uſed as an exclamation of *grief*; but there are ſome paſſages in an old *Myſtery*, printed at Paris, in 1541, where it is applied as a term of *alarm*, according to its original uſage. Lucifer is introduced ſummoning the devils:

"Dyables meſchans, &c.——
"Viendrez vous point a mes cris et aboys,——
"*Haro, haro*, null de vous je ne veoys?"

" What diſmall day hath lent this curſed light,
To ſee my Lord ſo deadly damnifyde?
Pyrochles, O Pyrochles, what is thee betyde?"

XLIV.

" I burne, I burne, I burne," then lowd he cryde,
" O how I burne with implacable fyre!

And in another place, where he particularly addreſſes Belial:

" *Haro, haro*, approche toy grand dyable,
" Approche toy notayre mal fiable,
" Fier Belial, &c." T. WARTON.

It would much exceed the limit of theſe notes to recite the general opinions concerning the original of this word. The curious reader may conſult Du Cange in v. and Hickes, Gr. Fr. Theot. p. 96. I rather believe it to have been derived from Har, *altus*, and Op, *clamor*, two Iſlandic words, which were probably once common to all the Scandinavian nations. See Gudmund. And Lex. Iſland. by Reſenius. Hafn. 1683. In ſupport of this opinion, it may be obſerved, that the very word *Haroep*, or *Harop*, was uſed by ſome of the inhabitants of the Low-Countries in the ſame ſenſe in which *Harou* was by the Normans. Du Cange, in V. *Haroep*. TYRWHITT.

XLIII. 7. ——————— this *curſed light*,] This is the reading of the ſecond edition, which every ſubſequent edition has followed, except the later one of Hughes, and that of Church. Hughes's emended reading is, " hath lent *his* curſed light;" which, ſays Mr. Church, is certainly right. Spenſer's firſt edition indeed reads, " hath lent *but this* HIS curſed light," which, however, gives a ſupernumerary foot to the verſe; an errour of which no notice is taken in the liſt of Errata. TODD.

XLIII. 8. ——————— damnifyde?] *Injured.* So, in Fairfax, as Mr. Upton has noticed, " For no loſſe true virtue *damnifies*." Hence the modern word, *indemnify*, to ſecure againſt injury or loſs. TODD.

XLIV. 2. ——————— implacable] *Implacable*, with the accent on the firſt ſyllable, is common in Spenſer. Thus, in F. Q. iii. vii. 35.

" Who, to avenge the *implacable* wrong
" Which he ſuppoſed donne, &c."

Yet nought can quench mine inly flaming
ſyde,
Nor ſea of licour cold, nor Lake of myre;
Nothing but death can doe me to reſpyre."
"Ah! be it," ſaid he, "from Pyrochles farre
After purſewing death once to requyre,
Or think, that ought thoſe puiſſant hands
may marre:
Death is for wretches borne under unhappy
ſtarre."

XLV.

"Perdye, then is it fitt for me," ſaid he,
"That am, I weene, most wretched man
alive;
Burning in flames, yet no flames can I ſee,
And, dying dayly, dayly yet revive:
O Atin, helpe to me laſt death to give!"
The Varlet at his plaint was grievd ſo ſore,
That his deepe-wounded hart in two did rive;
And, his owne health remembring now no
more,
Did follow that enſample which he blam'd afore.

See alſo F. Q. iv. ix. 22. The ſame accent occurs in the old Comedy of *Lingua*; but the paſſage is borrowed from Spenſer, A. iv. S. 15.

"I burn, I burn, I burn; O! how I burn
"With ſcorching heat of *implacable* fire!
"I burn &c." TODD.

XLV. 5. ——— *helpe* &c.] That is, Aſſiſt in putting an end to my miſery. CHURCH.

XLVI.

Into the Lake he lept his Lord to ayd,
(So love the dread of daunger doth deſpiſe,)
And, of him catching hold, him ſtrongly ſtayd
From drowning; but more happy he then wiſe
Of that ſeas nature did him not aviſe:
The waves thereof ſo ſlow and ſluggiſh were,
Engroſt with mud which did them fowle agriſe,
That every weighty thing they did upbeare,

XLVI. 1. *Into the Lake he lept* &c.] Vain expectation of him who is the victim of ungovernable paſſion, to loſe it in idleneſs or ſolitude!

——— " Beneath the ſilent gloom
" Though Peace can ſit and ſmile; though meek Content
" Can keep the cheerful tenour of her ſoul,
" Even in the loneliеſt ſhades; yet let not *Wrath*
" Approach; let black *Revenge* keep far aloof;
" *Or ſoon they flame to Madneſs* ——" Maſon.

In all ſuch caſes as this, buſineſs is the beſt reſource next to philoſophy or religion. BOYD.

XLVI. 5. ——————— *did him not* aviſe:] Did not *bethink himself*. Fr. *s'aviſer*. CHURCH.

XLVI. 6. *The waves thereof ſo ſlow and ſluggiſh were,*
Engroſt with mud which did them fowle agriſe,
That every weighty thing they did upbeare,] It ſeems to me that Spenſer had in view the lake Aſphaltus, or Aſphaltites, commonly called the *Dead Sea*, when he wrote this deſcription of the *Idle Lake*. I will cite Sandys, who, in his hiſtory of the Holy-land, has given us the following relation. " The river Jordan is at length devoured by that curſed lake Aſphaltites, ſo named of the bitumen which it vomiteth; (Pliny v. 16;) called alſo the *Dead Sea*; perhaps in that it' nouriſheth no living creature; or for his heavy waters hardly to be moved by the winds; (Juſtin xxxvi. 6, Corn. Tacitus Hiſtor. v;) ſo extreme ſalt, that whatſoever is throwne thereinto not eaſily ſinketh. Veſpatian, for a trial, cauſed divers to be caſt in bound hand and foot, who floated

Ne ought mote ever ſinck downe to the bottom there.

XLVII.

Whyles thus they ſtrugled in that Ydle Wave,
And ſtrove in vaine, the one himſelfe to drowne,
The other both from drowning for to ſave;
Lo! to that ſhore one in an auncient gowne,
Whoſe hoary locks great gravitie did crowne,
Holding in hand a goodly arming ſword,
By fortune came, ledd with the troublous ſowne:
Where drenched deepe he fownd in that dull ford
The carefull ſervaunt ſtryving with his raging Lord.

XLVIII.

Him Atin ſpying knew right well of yore,
And lowdly cald; "Help! helpe, O Archimage,
To ſave my Lord in wretched plight forlore;
Helpe with thy hand, or with thy counſell ſage:

as if ſupported by ſome ſpirit." (Joſeph. De Bell. Judaic. v. 5.) I think the parallel may be eaſily ſeen. Dante likewiſe hence imaged that dead and ſluggiſh lake which he names *la morta gora*, Inf. C. viii. And Taſſo, in this Aſphaltick lake, places the iſland of Armida. See Taſſo, C. x. 62, xvi. 71. UPTON.

XLVII. 6. *Holding in hand a goodly arming ſword,*] This ſword Archimago had ſtolen from P. Arthur. See above, F. Q. ii. iii. 18, and below, F. Q. ii. viii. 19. UPTON.

Weake handes, but counſell is moſt ſtrong in age."
Him when the old man ſaw, he woundred ſore
To ſee Pyrochles there ſo rudely rage:
Yet ſithens helpe, he ſaw, he needed more
Then pitty, he in haſt approched to the ſhore,

XLIX.

And cald; "Pyrochles, what is this I ſee?
What helliſh fury hath at earſt thee hent?
Furious ever I thee knew to bee,
Yet never in this ſtraunge aſtoniſhment."
"Theſe flames, theſe flames," he cryde, "doe me torment!"
"What flames," quoth he, "when I thee preſent ſee
In daunger rather to be drent then brent?"
"Harrow! the flames which me conſume," ſaid he,
"Ne can be quencht, within my ſecret bowelles bee.

XLVIII. 5. *Weake handes, but counſell is moſt ſtrong in age.*] That is, in old age the hands are weak, but counſel moſt ſtrong. Ἡ μὲν δύναμις ἐν νεωτέροις, ἡ δὲ φρόνησις ἐν πρεσβυτέροις. Ariſtot. *Polit.* L. vi. UPTON.

XLIX. 2. ——— at earſt] *Suddenly.* See F. Q. ii. iv. 14, where he uſes it for *inſtantly.* CHURCH.

Ibid. ——— hent?] *Seized.* See the note on *hent*, Shep. Cal. *Feb.* TODD.

XLIX. 7. ——— *drent then brent?*] Drowned than burnt. CHURCH.

L.

" That curſed man, that cruel feend of hell,
Furor, oh! Furor hath me thus bedight:
His deadly woundes within my liver ſwell,
And his whott fyre burnes in mine entralles bright,
Kindled through his infernall brond of ſpight,
Sith late with him I batteill vaine would boſte;
That now I weene Ioves dreaded thunder-light
Does ſcorch not halfe ſo ſore, nor damned ghoſte

L. 1. *That curſed man, that cruel feend of hell,* &c.] The ſame impaſſioned exclamation is applied by Sir Treviſan to Deſpair, " *that curſed wight, a man of hell.*" F. Q. i. ix. 28. The violent paſſions appear to have been thus juſtly branded, before the age of Spenſer. Thus, in *Le Pelerinaige de vie humaine*, impr. par Anthoyne Verard, 4to. Paris, a paſſage occurs relating to deſpair, which is particularly obſervable as to ſentiment and expreſſion, and applies to the illuſtration of both circumſtances in Spenſer: " Commẽt la veille pareſſe frappa ſi grãt coup le pelerin de ſa coignee que a terre labbatit. Et puis ſe menaſſa de lui mettre au coul *la corde du* BOURREAU DENFER nommee et appellee *la corde du* DESESPERACION." Sign. n. ult. Ch. xvi. Compare Sir Treviſan wearing an hempen rope, given him by Deſpair, F. Q. i. ix. 22, 29. TODD.

L. 3. ——————— *my* liver] Spenſer's own editions, by an unperceived miſtake, read *livers*. The errour is admitted into no other edition but that of 1751. TODD.

L. 7. ——————— thunder-light] That is, *Lightning*. This I apprehend to be a compound word of our poet's. All the editions make two diſtinct words of *thunder-light*. CHURCH.

Mr. Upton's edition, and Tonſon's edition in 1758, have alſo judiciouſly given *thunder-light* as a compound. Mr. Church's remark applies only to all the editions down to that of 1751. TODD.

In flaming Phlegeton does not ſo felly roſte."

LI.

Which whenas Archimago heard, his griefe
He knew right well, and him attonce diſarm'd:
Then ſearcht his ſecret woundes, and made a priefe
Of every place that was with bruzing harmd,
Or with the hidden fier inly warmd.
Which doen, he balmes and herbes thereto applyde,
And evermore with mightie ſpels them charmd;
That in ſhort ſpace he has them qualifyde,
And him reſtord to helth, that would have algates dyde.

L. 9. ——— *ſo* felly *roſte.*] *Cruelly* or *fiercely.* Ital. *fellone.* So, in Milton's *Lycidas,* ver. 91. "The *fellon* winds." TODD.

LI. 5. ——— fier *inly warmd.*] So the firſt edition reads, which Mr. Church alone follows. The ſecond and every other ſubſequent edition read, "Or with the hidden *fire too* inly warm'd." But *too* appears needleſs; and *fier,* pronounced as two ſyllables, is not uncommon in Spenſer. See F. Q. ii. ix. 13. I retain therefore the original reading. TODD.

LI. 6. ——— *he balmes and herbes thereto applyde,* &c.] Archimago here applies not only herbs, but ſpells, to the wounded Knight, according to the ancient practice of phyſicians; a circumſtance which poets ſeldom fail of mentioning. UPTON.

LI. 9. ——— *that would have* algates *dyde.*] That had wiſhed *by all means* to die. See the note on *algates* in the preceding canto, ſt. 37. TODD.

CANTO VII.

Guyon findes Mammon in a delve
Sunning his threaſure hore;
Is by him tempted, and led downe
To ſee his ſecrete ſtore.

1.

AS pilot well expert in perilous wave,
That to a ſtedfaſt ſtarre his courſe hath bent,
When foggy miſtes or cloudy tempeſts have
The faithfull light of that faire lampe yblent,
And cover'd heaven with hideous dreriment;
Upon his card and compas firmes his eye,
The mayſters of his long experiment,

ARG. 2. Sunning *his threaſure*] Milton moſt probably had this paſſage in mind, when he wrote the following judicious and animated lines in *Comus*:

" You may as well ſpread out the UNSUNN'D heaps
" Of *miſer's treaſure* by an outlaw's den,
" And tell me it is ſafe, as bid me hope
" Danger will wink on Opportunity, &c." TODD.

Ibid. ——— *his threaſure* hore;] From the Anglo-S. honiz, *ſordidus, mucidus*: not *hoary*, which is from han, *canus*. UPTON.

I. 2. —— *to a ſtedfaſt ſtarre*] So all the editions. I think Spenſer gave, " to *the* ſtedfaſt ſtarre," meaning thereby the *pole-ſtar*; as he calls it *the faithfull light*. CHURCH.

Mr. Upton propoſes the ſame reading. TODD.

I. 5. ——— dreriment;] *Darkneſs*. See F. Q. i. viii. 9. CHURCH.

And to them does the ſteddy helme apply,
Bidding his winged veſſell fairely forward fly;

II.

So Guyon having loſt his truſtie Guyde,
Late left beyond that Ydle Lake, proceedes
Yet on his way, of none accompanyde;
And evermore himſelfe with comfort feedes
Of his own vertues and praiſe-worthie deedes,
So, long he yode, yet no adventure found,
Which Fame of her ſhrill trompet worthy reedes:
For ſtill he traveild through wide waſtfull ground,
That nought but deſert wilderneſſe ſhewd all around.

III.

At laſt he came unto a gloomy glade,

I. 9. ——— *his winged veſſell*] 'Tis the very expreſſion of Pindar, ναὸς ὑπνοπέρα, *Olymp.* ix. 36; for the ſails are her wings. "*Velorum* pandimus *alas*, Virg. *Æn.* iii. 520. UPTON.

II. 4. *And evermore himſelfe with comfort* feedes
Of his own vertues &c.] Philoſophical expreſſions of this kind often occur in our old writers. See my note on Milton's *Par. L.* B. iv. 37. "Then *feed on thoughts*, &c." Mr. Upton here traces the ſentiment to Plato's ἐνωχεῖσθαι λόγων καὶ σκέψεων, and Cicero's "faturari bonarum cogitationum epulis." TODD.

II. 8. —— *he traveild through wide waſtfull ground,*
That nought but deſert wilderneſſe ſhewd all arownd.] Thus in the ancient allegory, entitled *Le Pelerinaige de vie humaine*, the pilgrim meets the ill-favoured old woman Avarice, laden with riches, in a gloomy valley: "Comment le pelerin trouua *vne parfonde vallee plaine de hideurs*, en laquelle il recontra *vne vielie plus laide* que celles dont deſſus eſt parlé, laquelle eſtoit eſtrangement habillee, &c." TODD.

Cover'd with boughes and ſhrubs from heavens light,
Whereas he ſitting found in ſecret ſhade
An uncouth, ſalvage, and uncivile Wight,
Of grieſly hew and fowle ill-favour'd ſight;
His face with ſmoke was tand, and eies were bleard,
His head and beard with ſout were ill bedight,
His cole-blacke hands did ſeeme to have ben ſeard
In ſmythes fire-ſpitting forge, and nayles like clawes appeard.

III. 4. *An uncouth, ſalvage,* &c.] This is exactly the deſcription of *Plutus* in the play of that name by Ariſtophanes; μιαρώτατος, v. 78; ἀυχμῶν, v. 84; δειλότατος πάντων δαιμόνων, v. 123. And in Lucian's *Timon* we have the following deſcription of this *Money-god*, πλουτοδότης, μεγαλόδωρος, as he is named: Ὠχρὸς, φρικτίδος ἀνακλήσεως, συνεσπακὼς τὰς δακτύλους πρὸς τὸ εἶδος τῶν συλλογισμῶν, as in the laſt line of this ſtanza, *and nayles like clawes appear'd*, with hooky nails, like the ravenous harpies. Perhaps too Spenſer had Piers Plowman before him, "And then came *Covetis*—wyth two *blered eyen*," as in the preſent ſtanza. See alſo Chaucer, *Rom. R.* 202.

"Full *croked* were his *hondis* two:
"For Covetiſe is ever wode
"To gripin othir folkis gode." UPTON.

III. 9. *In ſmythes fire-*ſpitting &c.] *Spett* ſeems anciently to have more ſimply ſignified *diſperſe*, without the low idea which we at preſent affix to it. Thus Milton, in *Comus*, ver. 131.

——————— "When the dragon woom
"Of Stygian darkneſs *ſpets* her thickeſt gloom."

And Drayton, in the *Barons Wars*, of an exhalation: "*Spetteth* his lightening forth," B. ii. ſt. 35. T. WARTON.

It is remarkable, however, that both Spenſer's own editions read "fire-*ſpitting*," not *ſpetting*. TODD.

IV.

His yron cote, all overgrowne with ruſt,
Was underneath enveloped with gold;
Whoſe gliſtring gloſſe, darkned with filthy duſt,
Well yet appeared to have beene of old
A worke of rich entayle and curious mould,
Woven with antickes and wyld ymagery:
And in his lap a maſſe of coyne he told,
And turned upſide downe, to feede his eye
And covetous deſire with his huge threaſury.

V.

And round about him lay on every ſide
Great heapes of gold that never could be ſpent;

IV. 3. *Whoſe gliſtring gloſſe, darkned with filthy duſt,*
Well yet appeared &c.] Here, I think, *darkned* is put for *was darkned*; and therefore I would place a full ſtop after *duſt*. JORTIN.

Mr. Warton ſubſcribes to Dr. Jortin's remark. See his *Obſerv. on the Faer. Qu.* vol. ii. p. 11. I reſpectfully diſſent from them. There is no elleipſis in this paſſage, and no period required after *duſt*. If the learned criticks had followed the poet's firſt edition, no difficulty would have occurred. But they were miſled by ſubſequent editions. See the next note. The ſenſe here is, Whoſe gliſtering gloſſe, darkned (i. e. *being darkned*) with filthy duſt, well appeared *notwithſtanding* to have beene &c. TODD.

IV. 4. *Well* yet *appeared*] So the firſt edition reads; which Hughes's ſecond edition, the editions of 1751, of Church, and Upton, rightly follow. Spenſer's ſecond edition reads, leſs perſpicuouſly, "Well *it* appeared;" and has been followed by all the folios, by Hughes's firſt edition, and by Tonſon's edition of 1758. TODD.

IV. 5. ——— *of rich* entayle,] *Carving, ſculpture.* So Chaucer, *Rom. R.* 162.

"An image of another *entaile.*"

Ital. *intagliare, intaglio.* UPTON.

Of which ſome were rude owre, not purifide
Of Mulcibers devouring element;
Some others were new driven, and diſtent
Into great ingowes and to wedges ſquare;
Some in round plates withouten moniment:
But moſt were ſtampt, and in their metal bare
The antique ſhapes of kings and Keſars ſtraung and rare.

VI.

Soone as he Guyon ſaw, in great affright
And haſte he roſe for to remove aſide
Thoſe pretious hils from ſtraungers envious ſight,
And downe them poured through an hole full wide
Into the hollow earth, them there to hide:
But Guyon, lightly to him leaping, ſtayd
His hand that trembled as one terrifyde;
And though himſelfe were at the ſight diſmayd,
Yet him perforce reſtraynd, and to him doubtfull ſayd;

V. 7. *Some in round plates withouten* moniment;] Spelt as the Ital. *monimento*; meaning here, *image, ſuperſcription, ornament*; γνώρισμα, gnoriſma, monumentum. UPTON.

VI. 3. *Thoſe pretious* hils] In the preceding ſtanza, he ſays "great *heapes* of gold;" and I had rather read here, "pretious *heapes*:" for immediately follows,

"And downe them *poured* through an hole full wide:"

for the metaphor, *pouring of hilts*, is very harſh; but not ſo, *pouring of heaps of wealth*. UPTON.

VII.

" What art thou, Man, (if man at all thou art,)
That here in deſert haſt thine habitaunce,
And theſe rich hils of welth doeſt hide apart
From the worldes eye, and from her right uſaunce ?"
Thereat, with ſtaring eyes fixed aſkaunce,
In great diſdaine he anſwerd ; " Hardy Elfe,
That dareſt view my direful countenaunce !
I read thee raſh and heedleſſe of thyſelfe,
To trouble my ſtill ſeate and heapes of pretious pelfe.

VIII.

" God of the world and worldlings I me call,
Great Mammon, greateſt god below the ſkye,

VII. 3. *And theſe rich* hils] This is the reading of Spenſer's firſt edition, to which Hughes's ſecond edition and Mr. Church's adhere, in conformity to " pretious *hils*" in the preceding ſtanza. All other editions read " rich *heapes*." Mr. Upton, however, acknowledges that *hils* is not improper here. Thus Barnefield, in his *Lady Pecunia*, 1605, ſt. 14, has " *mounts* of money." TODD.

VII. 4. ——————— *from* her *right uſaunce* ?] Is *her* to be referred to *wealth* or *world* ? Not to *world*, for then it ſhould be " *his* right uſaunce." But heaps or hills of wealth require " *their* right uſaunce." UPTON.

VIII. 1. *God of* the *world and worldlings I me call,*
Great Mammon,] Mammon is mentioned in *Matt.* vi. 24, and *Luke* xvi. 13. Riches unjuſtly gained are the wages of the Devil, or of that inviſible being, " the god of *the* world and worldlings ;" but I would rather read, " god of *this* world and worldlings." So, in *John* xii. 31. " Prince of *this world*." And in I *Cor.* ii. 6. " Prince of *this* age." In Milton's *Par. Reg.* B. iv. 203. Satan thus ſays of himſelf,

That of my plenty poure out unto all,
And unto none my graces do envýe:
Riches, renowme, and principality,
Honour, eſtate, and all this worldës good,
For which men ſwinck and ſweat inceſſantly,
Fro me do flow into an ample flood,
And in the hollow earth have their eternall brood.

IX.

"Wherefore if me thou deigne to ſerve and ſew,
At thy commaund lo! all theſe mountaines bee:
Or if to thy great mind, or greedy vew,
All theſe may not ſuffiſe, there ſhall to thee
Ten times ſo much be nombred francke and free."
"Mammon," ſaid he, "thy godheads vaunt is vaine,
And idle offers of thy golden fee;

"God of *this* world invok'd, &c." Mammon is ſuppoſed to aſſiſt men in their unrighteous acquiſition of riches, hence *Mammon* in the Syriack, and *Plutus* in the Greek languages, which ſignify *riches*, ſignify likewiſe the *god of riches*. He is finely deſcribed in *Par. Loſt*, B. i. 680, &c. UPTON.

VIII. 7. *For which men* ſwinck] *Labour*. See alſo ſt. 36, and the note on *Shep. Cal.* April, ver. 99. TODD.

IX. 1. ——————— *and* ſew,] *Follow*. Fr. *ſuivre*. UPTON.

IX. 2. *At thy commaund lo!* &c.] The temptation of Sir Guyon will remind the reader of that fine paſſage in Milton's *Paradiſe Regained*, where Satan vainly aſſails our Lord with the ſpecious offer of wealth, B. ii. 422—431. Spenſer indeed evidently alludes to the Temptation in the Wilderneſs. TODD.

To them that covet ſuch eye-glutting gaine
Proffer thy giftes, and fitter ſervaunts entertaine.

X.

" Me ill beſits, that in derdoing armes
And honours ſuit my vowed daies do ſpend,
Unto thy bounteous baytes and pleaſing charmes,
With which weake men thou witcheſt, to attend;
Regard of worldly mucke doth fowly blend
And low abaſe the high heroicke ſpright,
That ioyes for crowmes and kingdomes to contend:
Faire ſhields, gay ſteedes, bright armes, be my delight;
Thoſe be the riches fit for an advent'rous Knight."

XI.

" Vaine glorious Elfe," ſaide he, " doeſt not thou weet,

X. 1. *Me ill* beſits,] *It ill becomes me.* Upton and Church follow the poet's own reading, *beſits*. The other editions read *beſits*. See the note on *beſits*, F. Q. i. i. 30. TODD.

X. 5. ——————— blend] *Bleniſh*. So he uſes *blent*, F. Q. i. vi. 42.

" Yet ill thou blameſt me for having *blent*
" My name." CHURCH.

X. 8. *Faire ſhields, gay ſteedes, bright armes, be my delight; Thoſe be the riches fit for an adventurous Knight.*] Thus Orlando refuſes riches, Berni, *Orl. Innam.* L. i. C. 25. ſt. 19.

——— " e non mi grava
" D'eſſermi poſto a riſchio di morire,
" Che di pericol ſolo, e di fatica
" Il cavalier ſi paſce e ſi nutrica." UPTON.

That money can thy wantes at will ſupply ?
Sheilds, ſteeds, and armes, and all things for thee meet,
It can purvay in twinckling of an eye ;
And crownes and kingdomes to thee multiply.
Do not I kings create, and throw the crowne
Sometimes to him that low in duſt doth ly,
And him that raignd into his rowme thruſt downe ;
And, whom I luſt, do heape with glory and renowne ?"

XII.

" All otherwiſe," ſaide he, " I riches read,
And deeme them roote of all diſquietneſſe ;
Firſt got with guile, and then preſerv'd with dread,
And after ſpent with pride and laviſhneſſe,
Leaving behind them griefe and heavineſſe :
Infinite miſchiefes of them doe arize ;
Strife and debate, bloodſhed and bitterneſſe,
Outrageous wrong and helliſh covetize ;
That noble heart, as great diſhonour, doth deſpize.

XII. 3. *Firſt got with guile, and then preſerved with dread,*] Compare Juvenal, *Sat.* xiv. 303.

" Tantis parta malis, curâ majore metuque
" Servantur." UPTON.

XII. 9. ——— as *great diſhonour,*] I read, with Spenſer's firſt edition, " *in* great diſhonour," which is the ſame as *in great diſdain.* CHURCH.

The ſecond and ſubſequent editions read " That noble hart,

XIII.

" Ne thine be kingdomes, ne the ſcepters thine;
But realmes and rulers thou doeſt both confound,
And loyall truth to treaſon doeſt incline:
Witneſſe the guiltleſſe blood pourd oft on ground;
The crowned often ſlaine; the ſlayer cround;
The ſacred diademe in peeces rent;
And purple robe gored with many a wound;
Caſtles ſurprizd; great cities ſackt and brent:
So mak'ſt thou kings, and gayneſt wrongfull government!

XIV.

" Long were to tell the troublous ſtormes that toſſe
The private ſtate, and make the life unſweet:
Who ſwelling ſayles in Caſpian ſea doth croſſe,
And in frayle wood on Adrian gulf doth fleet,
Doth not, I weene, ſo many evils meet."

as great diſhonour doth deſpize," that is, *The which* a noble heart doth deſpiſe as a great diſhonour. *That* is perpetually uſed for *the which*; and the particles *a*, *the*, are as frequently omitted. UPTON.

XIV. 4. ——————— *Adrian Gulf*] The Adriatick ſea, or Gulf of Venice. That and the Caſpian ſea are both noted for dangerous ſeas. CHURCH.

Then Mammon wexing wroth; "And why then," ſayd,
"Are mortall men ſo fond and undiſcreet
So evill thing to ſeeke unto their ayd;
And, having not, complaine; and, having it, upbrayd?"

XV.

"Indeed," quoth he, "through fowle intemperaunce,
Frayle men are oft captiv'd to covetiſe:
But would they thinke with how ſmall allowaúnce
Untroubled nature doth herſelfe ſuffiſe,
Such ſuperfluities they would deſpiſe,
Which with ſad cares empeach our native ioyes.
At the well-head the purest ſtreames ariſe;
But mucky filth his braunching armes annoyes,
And with uncomely weedes the gentle wave accloyes.

XIV. 6. ——— *And why then, ſayd,*] And why then, ſayd *he*. An uncommon elleipſis. TODD.
XV. 1. ——— *quoth* he,] *Sir Guyon*. CHURCH.
XV. 3. *But would they thinke with how ſmall allowaúnce Untroubled nature doth herſelfe ſuffiſe*, &c.] Lucan, L. iv. 377.
"Diſcite quàm parvo liceat producere vitam,
"Et quantum natura petat." JORTIN.
XV. 6. ——— empeach] *Hinder*. UPTON.
XV. 9. ——— accloyes.] *Chokes, or cloge up*. See the note on *accloyeth*, Shep. Cal. *Feb*. TODD.

XVI.

" The antique world, in his firſt flowring youth,
Fownd no defect in his Creators grace;
But with glad thankes, and unreproved truth,
The guifts of ſoveraine bounty did embrace:
Like angels life was then mens happy cace:
But later ages pride, like corn-fed ſteed,
Abuſd her plenty and fat-ſwolne encreace
To all licentious luſt, and gan exceed
The meaſure of her meane and naturall firſt need.

XVII.

" Then gan a curſed hand the quiet wombe

XVI. 3. ——————— unreproved *truth*,] So Milton, *Par. Loſt*, B. iv. 492.

" So ſpake our general Mother, and with eyes
" Of conjugal affection *unreprov'd*—" THYER.

Milton, I think, uſes *unreprov'd* for *blameleſs*, innocent, ſuch as could not be reproved. But Spenſer by *unreproved truth* means *ſincerity*. The ſenſe is, The antique world was *ſincerely* thankful for the grace or favour of its Creator. CHURCH.

XVI. 6. *But later ages pride, like cornfed ſteed,*
Abuſd her plenty and fat ſwolne encreaſe &c.] Our poet, like his royal miſtreſs, was a great reader of Boetius, and ſeems here to have him in view, *Conſol. Phil.* L. ii. v.

" Felix nimium prior ætas—
" Heu! primus quis fuit ille,
" Auri qui pondera tecti,
" Gemmaſque latere volentes
" Pretioſa pericula fodit?"

The compariſon is happy, of *the corn-fed ſteed* to the pride of later ages; and ſcriptural: " They were as *fed horſes*," Jer. v. 8. *They kicked, and grew fat, and wanton,* ὡς σατὸς ἵππος ἀκοσήσας ἐπὶ φάτνῃ, *Il.* ζ. 506. UPTON.

XVII. 1. *Then gan* &c.] Milton, ſpeaking of Mammon, ſays, in *Par. L.* B. 1. 684.

Of his great grandmother with ſteele to wound,
And the hid treaſures in her ſacred tombe
With ſacriledge to dig: Therein he fownd
Fountaines of gold and ſilver to abownd,
Of which the matter of his huge deſire
And pompous pride eftſoones he did compownd;
Then Avarice gan through his veines inſpire
His greedy flames, and kindled life-devouring fire."

——————— " by him firſt
" Men alſo, and by his ſuggeſtion taught,
" Ranſack'd the center, and with *impious hands*
" Rifled the *bowels* of their mother earth
" For treaſures better hid."

Spenſer, I think, gave " the quiet *tombe*," and " her ſacred *wombe*." The ſenſe, this way, appears to me much finer; and ſuch tranſpoſitions, by the printer's miſtake, are frequent in the firſt edition. So Fletcher, who never loſes ſight of our poet, *Purp. Iſl.* C. viii. ſt. 27.

" Oh hungrie metall, falſe deceitfull ray,
" Well laid'ſt thou dark, preſt in *th' earth's hidden* WOMBE;
" Yet, through our *mother's entrails* cutting way,
" We dragge thy *buried* corſe from *helliſh tombe*." CHURCH.

The propoſed emendation is perhaps not neceſſary. The poet, I conceive, could not intend the expreſſion, " to *wound* the quiet *tombe*;" for that ſeems hardly reconcileable to ſenſe. The words, both of Spenſer and Milton, are an alluſion, as every claſſical reader muſt have noticed, to Ovid, *Met.* i. 138.

——————— " Itum eſt in *viſcera terræ*;
" Quaſque *recondiderat*, Stygiiſque admoverat umbris,
" *Effodiuntur* opes."

Fletcher's phraſe, " to dragge the *buried* metall from *helliſh tombe*," is juſt; but is not analogous to the idea of a " hand *wounding a tomb*." TODD.

XVIII.

" Sonne," ſaid he then, " lett be thy bitter ſcorne,
And leave the rudeneſſe of that antique age
To them, that liv'd therin in ſtate forlorne.
Thou, that doeſt live in later times, muſt wage
Thy workes for wealth, and life for gold engage.
If then thee liſt my offred grace to uſe,
Take what thou pleaſe of all this ſurpluſage;
If thee liſt not, leave have thou to refuſe:
But thing refuſed doe not afterward accuſe."

XIX.

" Me liſt not," ſaid the Elfin Knight, " receave
Thing offred, till I know it well be gott;
Ne wote I but thou didſt theſe goods bereave
From rightfull owner by unrighteous lott,
Or that blood-guiltineſſe or guile them blott."
" Perdy," quoth he, " yet never eie did vew,
Ne tong did tell, ne hand theſe handled not;

XVIII. 1. ——— lett be] *Leave off*, away with. CHURCH.

XVIII. 4. ——————— *muſt* wage *Thy workes* &c.] To *wage* war, bellum *gerere*, is properly expreſſed. To *wage works*, that is, to *carry on* thy works, or to *work*, is an abuſe, as the grammarians ſay, of the phraſe. But the lawyers ſay to *wage law*. UPTON.

Muſt *wage*, i. e. muſt *pledge*. CHURCH.

XIX. 7. ——— ne *hand theſe handled* not,] Two negatives uſually make an affirmative, as in Milton, *Par. L.* B. xi. 396.

——————— " *nor* could his eye *not* ken
" The empire of Negus :"

But ſafe I have them kept in ſecret mew
From hevens ſight and powre of al which them pourſew."

XX.

"What ſecret place," quoth he, "can ſafely hold
So huge a maſſe, and hide from heavens eie?
Or where haſt thou thy wonne, that ſo much gold
Thou canſt preſerve from wrong and robbery?"
"Come thou," quoth he, "and ſee." So by and by
Through that thick covert he him led, and fownd
A darkſome way, which no man could deſcry,
That deep deſcended through the hollow grownd,
And was with dread and horror compaſſed arownd.

That is, He ſaw the empire &c. But the old Engliſh poets frequently uſe *two* and ſometimes *three negatives*, without intending *an affirmative*. So Chaucer, p. 110. edit. Urr.

"*Ne* comfort in this time *ne* had he *none*." CHURCH.

XX. 3. ——— *thy* wonne,] *Habitation*. The word is often thus uſed as a ſubſtantive in Spenſer. UPTON.

XX. 7. *A darkeſome way*, &c.] Mammon leads Sir Guyon into the ſubterranean caverns of the earth, and diſcovers to him his treaſures. "Ibant obſcuri &c." Virg. *Æn.* iv. 268. Compare Ovid, *Met.* iv. 432.

"Eſt via declivis, funeſtâ nubila taxo;
"Ducit ad infernas per muta ſilentia ſedes."

See alſo *Met.* xiv. 122. UPTON.

XXI.

At length they came into a larger ſpace,
That ſtretcht itſelfe into an ample playne;
Through which a beaten broad high way did trace,
That ſtreight did lead to Plutoes grieſly rayne:
By that wayes ſide there ſate infernall Payne,

XXI. 1. *At length they came* &c.] Spenſer often repeatedly introduces his allegorical figures, which he ſometimes deſcribes with very little variation from his firſt repreſentation; particularly, *Diſdain*, *Fear*, *Envy*, and *Danger*. In this poem we likewiſe meet with two HELLS; *here*, and in B. i. v. 31. T. WARTON.

XXI. 3. *Through which a* beaten broad *high* way *did trace*,] Compare Milton's deſcription of the infernal environs, after Satan has paſſed through them, *Par. Loſt*, B. ii. 1024.

——————— "Sin and Death amain
"Following his track, ſuch was the will of Heaven,
"Pav'd after him a *broad* and *beaten way*
"Over the dark abyſs—" TODD.

XXI. 4. ——————— rayne:] *Reign* in our old poetry is uſed for *realm* or *region*. And thus Milton, *Par. L.* B. i. 543. "The *reign* of Chaos &c." UPTON.

XXI. 5. *By that wayes ſide* &c.] Reſpecting the allegorical perſonages which follow, much intereſting information is to be found in the Diſſertations prefixed to this poem. TODD.

Ibid. *By that wayes ſide there ſate* infernall *Payne*,] So the ſecond edition and the folios read. The firſt edition reads *internall*. They are all *infernall* all *diabolical* imps of Erebus and Night; as the reader may ſee in Cicero *De Nat. Deor.* iii. 17, and may conſult at his leiſure the notes of Dr. Davis. If *infernal* is Spenſer's own correction; then theſe horrid imps, that beſet the entrance into hell, are all characteriſed from the firſt, which is *Payne*, as *infernal*; for the epithet is applicable to them all: but if *internal* is Spenſer's reading, then *Payne* is particularly characteriſed; ſuch payne as afflicts men internally: ſo particularly he characteriſes *tumultuous* Strife, *cruel* Revenge, &c. If Spenſer therefore wrote *internal*, we muſt explain it,

And faſt beſide him ſat tumultuous Strife;
The one in hand an yron whip did ſtrayne,
The other brandiſhed a bloody knife;
And both did gnaſh their teeth, and both did threaten Life.

XXII.

On th' other ſide in one conſórt there ſate
Cruell Revenge, and rancorous Deſpight,
Diſloyall Treaſon, and hart-burning Hate;
But gnawing Gealoſy, out of their ſight
Sitting alone, his bitter lips did bight;
And trembling Feare ſtill to and fro did fly,
And found no place wher ſafe he ſhroud him might;
Lamenting Sorrow did in darknes lye;
And Shame his ugly face did hide from living eye.

XXIII.

And over them ſad Horror with grim hew

pain that afflicts men internally; if *infernal*, which I rather think, then this general epithet, though joined to *Payne*, as ſtanding firſt, is applicable to them all. UPTON.

Mr. Church appears to have been of the ſame opinion, and accordingly reads *infernall*. So does the edition of 1758. In Hughes's ſecond edition it is *internal*; and the edition of 1751, affecting probably to emend the paſſage, reads *eternal*. TODD.

XXI. 8. ——— *brandiſhed a bloody knife,*] This is copied from Chaucer, *Knight's Tale*, 2005. "Contek with *bloody knife*," i. e. *Contention, Strife*, "geminumque tenens Diſcordia ferrum," Statius, L. vii. UPTON.

XXIII. 1. *And over them ſad Horror* &c.] That is, over thoſe infernal imps mentioned in the two preceding ſtanzas. *And after him*, that is, after Horror:

Did alwaies ſore, beating his yron wings;
And after him owles and night-ravens flew,
The hatefull meſſengers of heavy things,
Of death and dolor telling ſad tidings;
Whiles ſad Celeno, ſitting on a clifte,
A ſong of bale and bitter ſorrow ſings,
That hart of flint aſonder could have rifte;
Which having ended after him ſhe flyeth ſwifte.

XXIV.

All theſe before the gates of Pluto lay;
By whom they paſſing ſpake unto them nought.
But th' Elfin Knight with wonder all the way
Did feed his eyes, and fild his inner thought.
At laſt him to a litle dore he brought,
That to the gate of hell, which gaped wide,
Was next adioyning, ne them parted ought:

" Whiles ſad Celeno, ſitting on a clifte,
" A ſong of bale and bitter ſorrow ſings."

Theſe verſes are finely turned; and the repetition of the letters has a viſible force. " In prærupta conſedit rupe Celæno, infelix vates," Virg. *Æn.* iii. 245. UPTON.

XXIV. 7. ——— *ne them parted* ought:] This is the reading of Spenſer's ſecond edition, and was probably thus altered by him, as Mr. Upton alſo obſerves, that the ſame word might not needleſsly rhyme to itſelf. It was before " ne them parted *nought*," which the editions of 1751 and of Church follow; and Mr. Church aſſigns the reaſon of his choice, by referring to his note on ſt. 19, " *ne* hand theſe handled *not*." But here " *ne* them parted *ought*," that is, " *and* parted them *not at all*," is more perſpicuous; and is accordingly adopted in all the other editions. TODD.

Betwixt them both was but a litle ſtride,
That did the Houſe of Richeſſe from hell-mouth divide.

XXV.

Before the dore ſat ſelfe-conſuming Care,
Day and night keeping wary watch and ward,
For feare least Force or Fraud ſhould unaware
Breake in, and ſpoile the treaſure there in gard:
Ne would he ſuffer Sleepe once thether-ward
Approch, albe his drowſy den were next;
For next to Death is Sleepe to be compard;
Therefore his houſe is unto his annext:
Here Sleep, there Richeſſe, and hel-gate them both betwext.

XXVI.

So ſoon as Mammon there arrivd, the dore
To him did open and affoorded way:
Him followed eke Sir Guyon evermore,
Ne darkneſſe him ne daunger might diſmay.

XXV. 5. ——— *which gaped wide,*] Hell-gate is always wide open. See Virg. *Æn.* vi. 127, and Milton's *Par. Loſt*, B. ii. 884. UPTON.

XXV. 7. *For next to Death is Sleepe to be compard;*] Death and Sleep were brothers; both ſons of Night and Erebus: Hence Homer, *Il.* Ξ. 231.

Ἐν δ' Ὕπνῳ ξύμβλητο κασιγνήτῳ Θανάτοιο.

Hence too Virg. *Æn.* vi. 278.

"Tum conſanguineus Lethi Sopor." UPTON.

Soone as he entred was, the dore ſtreightway
Did ſhutt, and from behind it forth there lept
An ugly Feend, more fowle then diſmall day;
The which with monſtrous ſtalke behind him ſtept,
And ever as he went dew watch upon him kept.

XXVII.

Well hoped hee, ere long that hardy Gueſt,
If ever covetous hand, or luſtfull eye,
Or lips he layd on thing that likt him beſt,
Or ever ſleepe his eie-ſtrings did untye,
Should be his pray: And therefore ſtill on hye
He over him did hold his cruell clawes,
Threatning with greedy gripe to doe him dye,
And rend in peeces with his ravenous pawes,
If ever he tranſgreſt the fatall Stygian lawes.

XXVIII.

That Houſes forme within was rude and ſtrong,
Lyke an huge cave hewne out of rocky clifte,
From whoſe rough vaut the ragged breaches hong
Emboſt with maſſy gold of glorious guifte,
And with rich metall loaded every rifte,
That heavy ruine they did ſeeme to threatt;

XXVI. 7. *An ugly Feend more fowle then* diſmall day,] A fiend more foul than a diſmal day. Methinks the image is more ſtriking, than if the fiend had been compared to night. Νυκτὶ ἰοειδέϊ, *Il.* ά. 47, *Od.* χ'. 605. "Black it ſtood as night." Milton, *Par. Loſt*, B. ii. 670. UPTON.

And over them Arachne high did lifte
Her cunning web, and ſpred her ſubtile nett,
Enwrapped in fowle ſmoke and clouds more
black than iett.

XXIX.

Both roofe, and floore, and walls, were all of
gold,
But overgrowne with duſt and old decay,
And hid in darknes, that none could behold
The hew thereof: for vew of cherefull day
Did never in that Houſe itſelfe diſplay,
But a faint ſhadow of uncertein light;
Such as a lamp, whoſe life does fade away;
Or as the moone, cloathed with clowdy night,
Does ſhew to him that walkes in feare and ſad
affright.

XXIX. 6. —— *a faint ſhadow of uncertein light;*
Such as a lamp, whoſe life does fade away;
Or as the moone, cloathed with clowdy night,
Does ſhew to him that walkes in feare &c.] Virg. *Æn.* vi. 268.

" Ibant obſcuri ſola ſub nocte per umbram,
" Quale per *incertam lunam* ſub *luce maligna*
" Eſt iter in ſilvis; ubi cœlum condidit umbra
" Jupiter, et rebus nox abſtulit atra colorem."

JORTIN.

Compare F. Q. i. i. 4. And Taſſo, C. xiii. 2.

" E *luce incerta*, e ſcolorita, e meſta,
" Quale in nubilo ciel dubbia ſi vede,
" Se 'l dì à la notte, ò s' ella à lui ſuccede."

See alſo Taſſo, C. xiv. 37. And add Apoll. Rhodius, *Argon.* iv. 1479.

———— ὥς τις τε νέῳ ἐνὶ ἤματι μήνην
Ἢ ἴδεν ἢ ἐδόκησεν ἐπαχλύουσαν ἰδέσθαι.

Which verſes Virgil has imitated, *Æn.* iv. 453 UPTON.

XXX.

In all that rowme was nothing to be ſeene
But huge great yron cheſts, and coffers strong,
All bard with double bends, that none could weene
Them to enforce by violence or wrong;
On every ſide they placed were along.
But all the grownd with ſculs was ſcattered
And dead mens bones, which round about were flong;
Whoſe lives, it ſeemed, whilome there were ſhed,
And their vile carcaſes now left unburied.

XXX. 1. *In all that rowme was nothing to be ſeene*
But huge great yron cheſts and coffers ſtrong,
All bard with double bends,] It is not improbable that Hogarth might have noticed, and been pleaſed with, this deſcription. The picture of the RAKE'S PROGRESS, which preſents us with a view of the hero, after the death of his avaricious father, *in a room* where the furniture conſiſts principally of ſimilar *cheſts* and *coffers*, certainly leads us to admire the minute diſcrimination of the moral painter, as well as of the moral poet. TODD.

XXX. 5. *But all the ground with ſculs was ſcattered,*
And dead mens bones,] This paſſage has been already mentioned by Mr. Warton as reſembling a deſcription in the *Seven Champions*. See the note on F. Q. i. iv. 36. But there is probably an alluſion alſo to the meadow of the Syrens, *Odyſſ.* μ'. 45.

——— πολὺς δ' ἀμφ' ὀστέοφιν θὶς
Ἀνδρῶν πυθομένων, κ. τ. λ.

Chapman, the tranſlator of Homer, appears to have choſen the ſame expreſſion as Spenſer:

"And round about it runnes a hedge or wall
"Of *dead mens bones.*" TODD.

XXXI.

They forward paſſe; ne Guyon yet ſpoke word,
Till that they came unto an yron dore,
Which to them opened of his owne accord,
And ſhewd of richeſſe ſuch exceeding ſtore,
As eie of man did never ſee before,
Ne ever could within one place be fownd,
Though all the wealth, which is or was of yore,
Could gatherd be through all the world arownd,
And that above were added to that under grownd.

XXXII.

The charge thereof unto a covetous Spright
Commaunded was, who thereby did attend,
And warily awaited day and night,
From other covetous Feends it to defend,
Who it to rob and ranſacke did intend.
Then Mammon, turning to that Warriour, ſaid;
"Loe, here the worldës blis! loe, here the end,

XXXI. 3. *Which to them opened of his owne accord,*] So, in Milton, *Par. L.* B. v. 254. "The gate ſelf-opened wide." See alſo B. viii. 205. Mr. Upton conſiders both poets as alluding to Homer, *Il. ε.* 749, where the gates of heaven open ſpontaneous. I am perſuaded, however, by the expreſſions in this paſſage, that Spenſer was thinking of Holy Writ, *Acts* xii. 10. "When they were paſt the firſt and the ſecond ward, they came unto the *iron gate* that leadeth unto the city; *which opened to them of its own accord.*" Todd.

To which al men do ayme, rich to be made!
Such grace now to be happy is before thee laid."

XXXIII.

"Certes," ſayd he, "I n'ill thine offred grace,
Ne to be made ſo happy doe intend!
Another blis before mine eyes I place,
Another happines, another end,
To them, that liſt, theſe baſe regardes I lend:
But I in armes, and in atchievements brave,
Do rather chooſe my flitting houres to ſpend,
And to be lord of thoſe that riches have,
Then them to have my ſelfe, and be their ſervile ſclave."

XXXIII. 1. *Certes, ſayd he,* I nill *thine offered grace,*
Ne to be made ſo happy *doe intend!*] Mammon ſaid juſt above, "ſuch grace now to be *happy* is before thee laid." The Knight replies, *I nill,* I ne will, I will not, I refuſe thine offered favour, nor to be made ſo *happy* do intend. There is an ambiguity in the word *happy*, which if the reader underſtands not, he will loſe the ſmartneſs of the reply. Thus Jonſon, in the *Alchemiſt:*

"He may make us both *happy* in an houre."

See alſo Homer, *Il.* χ'. 68. Ἀνδρὸς μάκαρος κατ' ἄρουραν, *viri beati,* i. e. LOCUPLETIS, *per arvum.* Schol. μάκαρος, πλουσίου, and Hor. *Sat.* viii. Lib. 2.

"Ut Naſidieni juvit te cæna *beati?*"

And hence I explain the epithet given to Seſtius, Hor. L. i. Od. 4. "O *beate* Seſti," meaning that he was rich, and in happy circumſtances. UPTON.

XXXIII. 8. *And to be lord of thoſe that riches have,*
Then them to have myſelf and be their ſervile ſclave.] Cyrus told Crœſus that he had his treaſures too; "for I make my friends rich," ſaid he, "and reckon them both as treaſures and guards." Xenophon, *Cyr. Inſt.* p. 584. edit. Hutchinſon; where the learned editor mentions a like ſaying of Alexander, who, being aſked where his treaſures were, anſwered, *Here,*

XXXIV.

Thereat the Feend his gnaſhing teeth did grate,
And griev'd, ſo long to lacke his greedie pray;
For well he weened that ſo glorious bayte
Would tempt his Gueſt to take thereof affay:
Had he ſo doen, he had him ſnatcht away
More light than culver in the faulcons fiſt:
Eternall God thee ſave from ſuch decay!
But, whenas Mammon ſaw his purpoſe miſt,
Him to entrap unwares another way he wiſt.

XXXV.

Thence, forward he him ledd and ſhortly brought
Unto another rowme, whoſe dore forthright
To him did open as it had beene taught:
Therein an hundred raunges weren pight,
And hundred fournaces all burning bright;
By every fournace many Feends did byde,

pointing to his friends. And Ptolomy, the ſon of Lagus, ſaid, That it more became a king to make others rich, than to be rich himſelf. See Plutarch's *Apophthegms*. UPTON.

XXXIV. 1. *Thereat the Feend his gnaſhing teeth did grate, And griev'd ſo long to lack* &c.] See Mr. Warton's note on this paſſage at the end of the canto; its length occaſioning it to be there inſerted. TODD.

XXXIV. 6. *More light then culver in the faulcons fiſt.*] Virgil, *Æn.* xi. 721.

" Quàm facile accipiter ſaxo ſacer ales ab alto
" Conſequitur pennis ſublimem in nube columbam,
" Comprenſamq; tenet, pedibuſq; eviſcerat uncis."

The ſame kind of ſimile he has again, F. Q. ii. viii. 50. Compare Statius, *Theb.* viii. 675, Ovid, *Met.* vi. 516, and Arioſto, C. ii. 50.

" Come caſca dal ciel falcon maniero,
" Che levar veggia l'anitra, o'l colombo." UPTON.

Deformed creatures, horrible in ſight;
And every Feend his buſie paines applyde
To melt the golden metall, ready to be tryde.

XXXVI.

One with great bellowes gathered filling ayre,
And with forſt wind the fewell did inflame;
Another did the dying brands repayre
With yron tongs, and ſprinckled ofte the ſame
With liquid waves, fiers Vulcans rage to tame,
Who, mayſtring them, renewd his former heat:
Some ſcumd the droſſe that from the metall came;
Some ſtird the molten owre with ladles great:
And every one did ſwincke, and every one did ſweat.

XXXVII.

But, when an earthly wight they preſent ſaw

XXXVI. 1. *One with great bellowes* &c.] Virg. *Æn.* viii. 449.

——— " Alii ventoſis follibus auras
" Accipiunt redduntque; alii ſtridentia tingunt
" Æra lacu: gemit impoſitis incudibus antrum."

See Homer, *Il.* σ'. 468. JORTIN.

XXXVI. 7. *Some ſcumd the droſſe* &c.] The employment of theſe fiends ſeems to have given the hint to Milton, where he ſpeaks of the fallen angels as buſily employed under the direction of Mammon, *Par. Loſt*, B. i. 702, &c. CHURCH.

XXXVI. 8. *Some ſtird the molten owre with ladles great; And every one did ſwincke*, &c.] When Thetis came to Vulcan, ſhe found him thus ſwinking and ſweating, τὸν δ' εὗρ' ἱδρώοντα, *Il.* σ'. 372. Compare Callimachus, *In Dian.* ver. 49, &c. And Virgil, *Æn.* viii. 445, &c. UPTON.

XXXVII. 1. *But, when* an *earthly* &c.] So the firſt edition reads; which the editions of 1751, Church, and Upton, follow. The reſt read either " when *as*," or " *whenas*." TODD.

Gliſtring in armes and battailous aray,
From their whot work they did themſelves withdraw
To wonder at the fight; for, till that day,
They never creature ſaw that cam that way:
Their ſtaring eyes ſparckling with fervent fyre
And ugly ſhapes did nigh the Man diſmay,
That, were it not for ſhame, he would retyre;
Till that him thus beſpake their ſoveraine lord and ſyre;

XXXVIII.

"Behold, thou Faeries ſonne, with mortall eye,
That living eye before did never ſee!
The thing, that thou didſt crave ſo earneſtly,
To weet whence all the wealth late ſhewd by mee
Proceeded, lo! now is reveald to thee.
Here is the fountaine of the worldës good!
Now therefore, if thou wilt enriched bee,
Aviſe thee well, and chaunge thy wilfull mood;
Leaſt thou perhaps hereafter wiſh, and be withſtood."

XXXIX.

"Suffiſe it then, thou Money-god," quoth hee,

XXXVII. 5. ——— *creature*] He means *earthly* creature. CHURCH.

XXXVII. 6. *Their ſtaring eyes ſparckling with fervent fyre,*] Plato, ſpeaking of the infernal tormentors, has thus called them, ἄγριοι καὶ δάπυροι ἰδεῖν, *De Repub.* lib. x. UPTON.

" That all thine ydle offers I refuſe.
All that I need I have; what needeth mee
To covet more then I have cauſe to uſe?
With ſuch vaine ſhewes thy worldlinges vyle abuſe;
But give me leave to follow mine empriſe."
Mammon was much diſpleaſd, yet no'te he chuſe
But beare the rigour of his bold meſpriſe;
And thence him forward ledd, him further to entiſe.

XL.

He brought him, through a darkſom narrow ſtrayt,
To a broad gate all built of beaten gold:
The gate was open; but therein did wayt
A ſturdie Villein, ſtryding ſtiffe and bold,
As if the Higheſt God defy he would:

XXXIX. 8. ——————— meſpriſe,] *Contempt*, or *neglect*. Fr. The ſecond edition, by an errour of the preſs, reads *meſpiſe*, which ſome editions have followed. TODD.

XL. 1. ——————— *a darkſome narrow* ſtrayt,] That is, *ſtreet*, "Strata viarum." The letters anſwer to the rhyme. UPTON.

XL. 5. *As if* the *Higheſt God*] The 283d page of Spenſer's firſt edition contains the laſt five lines of this ſtanza, and the three ſubſequent ſtanzas; and the table of Errata to that edition, directs the alteration of *the* to *that* in the aforeſaid page. Either we muſt alter therefore, as Mr. Upton obſerves, *the* into *that*, in the preſent paſſage; or in ſt. 42, "*the* Villein" into "*that* Villein;" or in ſt. 43. "*the* fierce Carle" into "*that* fierce Carle." Mr. Upton has made the alteration here into "*that* Higheſt God." Mr. Church, and Tonſon's edition of 1758, retain the original reading, "*the* Higheſt God;" to

In his right hand an yron club he held,
But he himſelfe was all of golden mould,
Yet had both life and ſence, and well could weld
That curſed weapon, when his cruell foes he queld.

XLI.

Diſdayne he called was, and did diſdayne
To be ſo cald, and who ſo did him call:
Sterne was his looke, and full of ſtomacke vayne;
His portaunce terrible, and ſtature tall,
Far paſſing th' hight of men terreſtriall;

which I adhere, as conceiving the paſſage to be more emphatical in its preſent than in its altered ſtate; and as believing the alteration *that* to have been deſigned for "*the* fierce Carle," ſt. 43. TODD.

XL. 7. But *he himſelfe was all of* golden *mould,*] This is the reading of Spenſer's ſecond edition, which Mr. Upton follows; who alſo obſerves that the reaſon of this line being corrupted in the firſt edition is eaſily ſeen, viz. the word *yron* in the preceding line having caught the printer's eye. Thus,

"In his right hand an *yron* club he held,
"*And* he himſelfe was all of *yron* mould—"

The ſecond edition may be certainly conſidered as the poet's own correction. We are to obſerve alſo that he changed *And* into *But*. The edition of 1751, and Mr. Church, however, follow the firſt edition; but every other edition adheres to the ſecond. TODD.

XLI. 1. *Diſdayne he called was,*] We have another monſtrous giant of the ſame name in F. Q. vi. vii. 44. Diſdain is a Fairy Knight introduced in Arioſto, C. xlii. 53, 64, who frees Rinaldo from the monſter Jealouſy. UPTON.

XLI. 3. *Sterne was* his *looke,*] So the firſt edition, and right. Δεινὸν δερκόμενος. The ſecond edition, and the folio of 1609, read "Sterne was *to* looke." UPTON.

Like an huge gyant of the Titans race;
That made him ſcorne all creatures great and ſmall,
And with his pride all others powre deface:
More fitt emongſt black fiendes then men to have his place.

XLII.

Soone as thoſe glitterand armes he did eſpye,
That with their brightneſſe made that darknes light,
His harmefull club he gan to hurtle hye,
And threaten batteill to the Faery Knight;
Who likewiſe gan himſelfe to batteill dight,
Till Mammon did his haſty hand withhold,
And counſeld him abſtaine from perilous fight;
For nothing might abaſh the Villein bold,
Ne mortall ſteele emperce his miſcreated mould.

XLIII.

So having him with reaſon pacifyde,

XLII. 2. ——— that *darknes*] The edition of 1751 has here altered *that* into *the*, without any authority; miſtaking, I ſuppoſe, the direction of the table of Errata, which ſubſtitutes *that* for *the*, not *the* for *that*, in the page of which this ſtanza forms a part. See the notes on ſt. 40, ver. 5; and ſt. 43, ver. 2. It is remarkable, that Tonſon's edition of 1758 alters not one of the paſſages already mentioned. TODD.

XLII. 9. ——— *his* miſcreated *mould.*] Mr. Addiſon was miſtaken in thinking that *miſcreated* was a word of Milton's coining. Spenſer uſes it in F. Q. i. ii. 3, and in other places. JORTIN.

And that fiers Carle commaunding to forbeare,
He brought him in. The rowme was large and wyde,
As it ſome gyeld or ſolemne temple weare;
Many great golden pillours did upbeare
The maſſy roofe, and riches huge ſuſtayne;
And every pillour decked was full deare
With crownes, and diademes, and titles vaine,
Which mortall princes wore whiles they on earth did rayne.

XLIV.

A route of people there aſſembled were,
Of every ſort and nation under ſkye,
Which with great uprore preaced to draw nere
To th' upper part, where was advaunced hye
A ſtately ſiege of ſoveraine maieſtye;
And thereon ſatt a Woman gorgeous gay,
And richly cladd in robes of royaltye,

XLIII. 2. *And* that *fiers Carle*] So Mr. Church has corrected the paſſage from the Errata ſubjoined to the firſt edition; and, in my opinion, very properly. The preceding ſtanza concludes with a particular account of *the Villein bold*; and therefore *that* ſeems here intended to mark more ſtrongly Diſdain ſo characteriſed. All other editions read "*the* fierce Carle." TODD.

XLIII. 4. ——— gyeld] *Hall*, a guild-hall. Anglo-Sax. ȝild, Germ. *gilde*. UPTON.

XLIV. 5. ——— ſiege] *Seat*. See the note on *ſiege*, F. Q. ii. ii. 39. CHURCH.

XLIV. 6. *And theron ſatt a Woman gorgeous gay,*
And richly clad in robes of royaltye,] This de-

That never earthly prince in ſuch aray
His glory did enhaunce, and pompous pryde
diſplay.

XLV.

Her face right wondrous faire did ſeeme to bee,
That her broad beauties beam great brightnes threw
Through the dim ſhade, that all men might it ſee;
Yet was not that ſame her owne native hew,
But wrought by art and counterfetted ſhew,
Thereby more lovers unto her to call;
Nath'leſſe moſt hevenly faire in deed and vew
She by creation was, till ſhe did fall;
Thenceforth ſhe ſought for helps to cloke her crime withall.

ſcription perhaps our poet had from Joh. Secundus, in his poem called *Reginæ Pecuniæ Regia:*

" Regina in mediis magnæ penetralibus aulæ,
" Aurea tota, ſedet ſolio ſublimis in aureo—
" Hæc eſt illa, cui famulatur maximus orbis—
" Telluris magnæ Plutique ſacerrima proles."

Compare ſt. 48. This Woman's name we have in ſt. 49. Spenſer loves for a while to keep his readers in doubt. UPTON.

It may not be foreign to the ſubject of this paſſage to obſerve, that Secundus's verſes appear to have alſo influenced a profeſſed diſciple of Spenſer in his choice of a poetical theme; viz. LADY PECUNIA, *or The Praiſe of Money*, by Richard Barnefield, 4to. 1605. He calls the Lady, ſt. 2.

" Goddeſſe of Gold, great Empreſſe of the earth!
" O thou that canſt doo all thinges vnder heauen!"

Barnefield had before written *Sonnets*, entitled *Cynthia*, avowedly in imitation of Spenſer. TODD.

XLV. 9. ——————— crime] *Reproach.* See the note on *crime*, F. Q. i. xi. 46. CHURCH.

And that fiers Carle commaunding to forbeare,
He brought him in. The rowme was large and wyde,
As it ſome gyeld or ſolemne temple weare;
Many great golden pillours did upbeare
The maſſy roofe, and riches huge ſuſtayne;
And every pillour decked was full deare
With crownes, and diadems, and titles vaine,
Which mortall princes wore whiles they on earth did rayne.

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A route of people there aſſembled were,
Of every ſort and nation under ſkye,
Which with great uprore preaced to draw nere
To th' upper part, where was advaunced hye
A ſtately ſiege of ſoveraine maieſtye;
And thereon ſatt a Woman gorgeous gay,
And richly cladd in robes of royaltye,

XLIII. 2. *And* that *fiers Carle*] So Mr. Church has corrected the paſſage from the Errata ſubjoined to the firſt edition; and, in my opinion, very properly. The preceding ſtanza concludes with a particular account of *the Villein bold*; and therefore *that* ſeems here intended to mark more ſtrongly Diſdain ſo characteriſed. All other editions read "*the* fierce Carle." TODD.

XLIII. 4. ——— gyeld] *Hall*, a guild-hall. Anglo-Sax. ȝild, Germ. *gilde*. UPTON.

XLIV. 5. ——— ſiege] *Seat*. See the note on *ſiege*, F. Q. ii. ii. 39. CHURCH.

XLIV. 6. *And theron ſatt a Woman gorgeous gay,*
And richly clad in robes of royaltye,] This de-

Thoſe, that were up themſelves, kept others low;
Thoſe, that were low themſelves, held others hard,
Ne ſuffred them to ryſe or greater grow;
But every one did ſtrive his fellow downe to throw.

XLVIII.

Which whenas Guyon ſaw, he gan inquire,
What meant that preace about that Ladies throne,
And what ſhe was that did ſo high aſpyre?
Him Mammon anſwered; "That goodly one,
Whom all that folke with ſuch contention
Doe flock about, my deare, my daughter is:
Honour and dignitie from her alone
Derived are, and all this worldës blis,
For which ye men doe ſtrive; few gett, but many mis:

XLIX.

"And fayre Philotimé ſhe rightly hight,
The faireſt wight that wonneth under ſkie,

XLVII. 7. *Thoſe, that were low themſelves, held others hard,*
Ne ſuffred them to ryſe or greater grow;] Horace, L. i. *Sat.* 1.

——— "Hunc atque hunc ſuperare laboret?
"Sic feſtinanti ſemper locupletior obſtat." UPTON.

XLIX. 1. *And fayre* Philotimé *ſhe rightly hight*] Φιλοτιμία. I had rather the poet had given it, "And *Philotime* fayre." But he too often, like the ancient Engliſh poets, breaks through all rules of quantity in his proper names. UPTON.

But that this darkſom neather world her light
Doth dim with horror and deformity,
Worthie of heven and hye felicitie,
From whence the gods have her for envy thruſt:
But, ſith thou haſt found favour in mine eye,
Thy ſpouſe I will her make, if that thou luſt;
That ſhe may thee advance for works and merits iuſt."

L.

" Gramercy, Mammon," ſaid the gentle Knight,
" For ſo great grace and offred high eſtate;
But I, that am fraile fleſh and earthly wight,
Unworthy match for ſuch immortall mate
Myſelfe well wote, and mine unequall fate:
And were I not, yet is my trouth yplight,
And love avowd to other Lady late,
That to remove the ſame I have no might:
To chaunge love cauſeleſſe is reproch to warlike Knight."

LI.

Mammon emmoved was with inward wrath;
Yet, forcing it to fayne, him forth thence ledd,
Through grieſly ſhadowes by a beaten path,
Into a Gardin goodly garniſhed

L. 1. Gramercy,] *Great thanks.* Fr. *Grand merci.* So, in *Thyſtory of Arthur of lytell Brytayne*, tranſlated by lorde Barners, bl. l. fol. Cap. lxxxxiii. " I am ſure yf I ſhold haue died in the quarell, I ſhould haue ſayd *gramercy* to hym that would haue brought me his heed." TODD.

With hearbs and fruits, whoſe kinds mote not be redd:
Not ſuch as earth out of her fruitfull woomb
Throwes forth to men, ſweet and well ſavored,
But direfull deadly black, both leafe and bloom,
Fitt to adorne the dead and deck the drery toombe.

LII.

There mournfull cypreſſe grew in greateſt ſtore;
And trees of bitter gall; and heben ſad;
Dead ſleeping poppy; and black hellebore;
Cold coloquintida; and tetra mad;

LI. 8. *But direfull deadly black, both leafe and bloom,*] 'Tis not unlikely that Spenſer imaged the *direful deadly and black fruits*, which this infernal garden bears, from a like garden, which Dante deſcribes, *Infern.* C. xiii.

" Non frondi verdi, ma di color foſco,
" Non rami ſchietti, ma nodoſi e 'nvolti,
" Non pomi v'eran, ma ſtecchi con toſco."

This garden or grove is mentioned in Virgil, *Georg.* iv. 467.

" Tænarias etiam fauces, alta oſtia Ditis,
" Et caliganteṁ nigrâ formidine lucum
" Ingreſſus." UPTON.

LII. 4. *Cold coloquintida*;] Gerarde, in his Herball, ſpeaking of the *coloquintida*, or bitter gourde, ſays, that " it is ſowen and commeth to perfection in hot regions, but ſeldom or neuer in theſe northerly and *cold* countries," p. 769, edit. 1597. But Parkinſon, Gerarde's ſucceſſor, ſays that a ſpecies of it is called " colocynthis *Germanica*, becauſe leſſe dangerous, and more eaſie to grow in *thoſe colder* countries." TODD.

Ibid. ——————— *tetra mad*;] Tetra, that is, tetrum ſolanum, *deadly night-ſhade*; or rather *tetragonia*, a name for the *euonymus*, which bears a fruit of poiſonous quality. UPTON.

Mortall ſamnitis; and cicuta bad,
With which th' uniuſt Atheniens made to dy
Wiſe Socrates, who, thereof quaffing glad,
Pourd out his life and laſt philoſophy
To the fayre Critias, his deareſt belamy!

Parkinſon, however, relates of the *tetragonia*, that, though Theophraſtus, and others from him, have ſaid that *its leaves are deadly, and pernicious*, eſpecially to ſheep and goats, Cluſius has denied the aſſertion, and even mentions that goats are fond of it. See *Theatrum Botanicum*, edit. 1640, p. 242. TODD.

LII. 5. *Mortall ſamnitis*,] He means, I believe, the ſavine-tree, *arbor Sabina*; and calls it *mortal*, becauſe it procures abortion. The Sammites and Sabines being neighbour nations, he uſes them promiſcuouſly, according to the licence of poetry. This paſſage gave me a deal of trouble; and I conſulted every botaniſt, I could think of, whether there was any ſuch plant or tree, as the *ſamnitis*; but could not get the leaſt information or hint about it. Upon conſidering Spenſer's manner of confounding neighbour nations and countries, and his manner likewiſe of altering proper names, I am fixed myſelf, with reſpect to my rightly interpreting this place.

UPTON.

LII. 6. *With which*] All the editions read *Which with*. The author of the Gloſſary to the edition of 1751 ſays, that *Which with* is uſed according to the *Latin idiom* for *with which*. Mr. Upton made a ſimilar remark in his Letter to Mr. Weſt concerning a new edition of Spenſer; but retracted the obſervation in his note on this paſſage, and conſidered it rather as the *printer's idiom*; in other words, as an errour of the preſs. Tonſon's edition of 1758, in order to *latiniſe* the expreſſion completely, has made the two words a compound, *Which-with*. "But," to uſe the words of Mr. Church, "I know of no ſuch uſe; and we ſhould read, as Jortin reads, *With which*." TODD.

LII. 8. *Pour'd out his life and laſt philoſophy*
To the fayre Critias, &c.] He had no authority, I preſume, for what he ſays of Socrates and Critias. Critias had been a diſciple of Socrates, but he hated his maſter. Here is the ſtory of which, I ſuppoſe, Spenſer had a confuſed idea: "Quàm me delectat Theramenes! quàm elato animo eſt! Etſi enim flemus, cum legimus, tamen non miſerabiliter vir

LIII.

The Gardin of Proſérpina this hight:
And in the midſt thereof a ſilver ſeat,
With a thick arber goodly over-dight,
In which ſhe often uſd from open heat
Herſelfe to ſhroud, and pleaſures to entreat:
Next thereunto did grow a goodly tree,

clarus emoritur, qui cùm conjectus in carcerem triginta juſſu tyrannorum, venenum ut ſitiens obduxiſſet, reliquum ſic e poculo ejecit, ut id reſonaret: quo ſonitu reddito, arridens, *Propino*, inquit, *hoc pulcro Critiæ*, qui in eum fuerat teterrimus." Cicero. *Tuſc. Diſp.* i. 40. JORTIN.

The truth is, our poet, by a ſlip of his memory, has applied to Socrates what Tully relates of Theramenes. An eaſy miſtake this; eſpecially as Socrates is immediately made mention of by Tully, as having drunk of the ſame cup that Theramenes did. The poet means to ſay, that the philoſopher drank the *cicuta bad* with as much gaiety, as if he had been at a banquet; and, agreeably to the cuſtom obſerved at ſuch entertainments, preſented his ſervice *to the fayre Critias*, Tully's expreſſion literally tranſlated; which expreſſion was underſtood to be ironical both by Tully and Spenſer. CHURCH.

Theramenes was a philoſopher, and an admirer of Critias, who, afterwards becoming one of the thirty tyrants that harraſſed the Athenian ſtate, was deſervedly reſiſted by Theramenes; which Critias could not bear: ſo he proſecuted him, and unjuſtly had him put to death. When Theramenes drank the poiſon, what was left at the bottom of the cup he flung out, (after the manner of the ſport they formerly uſed, called Cottabus,) calling upon, by name, his once *deareſt* and now *deadlieſt* belamy! UPTON.

LII. 9. ——————— belamy.] *Fair friend.* Fr. *bel ami* CHURCH.

LIII. 1. *The Gardin of* Proſérpina *this hight:*
And in the midſt thereof a ſilver ſeat,
With a thick arber goodly overdight,
In which ſhe often us'd from open heat
Her ſelfe to ſhrowd, and pleaſures to entreat.
Next thereunto did grow a goodly tree,

With braunches broad diſpredd and body great,
Clothed with leaves, that none the wood mote ſee,
And loaden all with fruit as thick as it might bee.

LIV.

Their fruit were golden apples gliſtring bright,

With braunches broad diſpredd and body great,
Clothed with leaves, that none the wood mote ſee,
And loaden all with fruit as thick as it might bee.
Their fruit *were* golden apples &c.] This mythology is drawn from Claudian. Pluto conſoles *Proſerpine* with theſe promiſes, *Rapt. Proſ.* L. ii. 290.

——————— " Nec mollia deſunt
" Prata tibi: zephyris illic melioribus halant
" Perpetui flores, quos nec tua protulit Enna.
" Eſt etiam lucis *arbor* prædives opacis,
" *Fulgenti* virides ramos curvata *metallo.*
" Hæc tibi ſacra datur; fortunatumque tenebis
" Autumnum, et *fulvis* ſemper ditabere *pomis.*"

The *golden fruit*, and a *ſilver ſtoole*, are afterwards offered to the Knight, by Mammon, as objects of temptation, ſt. 63.—Ovid relates, that *Proſerpine* would have been reſtored to her mother Ceres, had ſhe not been obſerved by Aſcalaphus to pluck a radiant apple from a tree which grew in her garden; the ſame, I ſuppoſe, which Claudian ſpeaks of in the verſes juſt quoted; *Met.* v. 533.

——————" Cereri certum eſt educere natam:
" Non ita fata ſinunt; quoniam jejunia virgo
" Solverat, et cultis dum ſimplex errat in hortis
" *Puniceum* curvâ decerpſerat arbore *pomum.*"

From theſe verſes, Spenſer ſeems to have borrowed, and to have adapted to his preſent purpoſe, the notion that theſe *golden apples* were prohibited fruit. The *ſilver ſtoole* is added from his own fancy, and is a *new circumſtance of* TEMPTATION. His own allegoriſing invention has alſo feigned, that the plants, which grew in the Garden of Proſerpine, were *direful deadly blacke*, &c. Whereas Claudian deſcribes this garden as filled with flowers more beautiful than thoſe of

That goodly was their glory to behold;
On earth like never grew, ne living wight
Like ever ſaw, but they from hence were ſold;
For thoſe, which Hercules with conqueſt bold
Got from great Atlas daughters, hence began,
And planted there did bring forth fruit of gold;

Enna. Nor is he leſs attentive to the ancient fabuliſts, where he tells us, that the tree of the Heſperides ſprung from this of Proſerpine; that theſe were thrown in the way of Hippomanes and Atalanta, ſt. 54; and that thoſe, with which Acontius won Cydippe, and which Ate flung among the gods, were gathered from Proſerpine's tree, ſt. 55. He adds, that the branches of this tree overſpread the river Cocytus, in which Tantalus was plunged to the chin, and who was perpetually catching at its fruit. Homer relates, that many trees of delicious fruit waved over the lake in which Tantalus was placed; but it does not appear from Homer, that Tantalus was fixed in Cocytus, but in ſome lake peculiarly appropriated to his puniſhment. Spenſer has alſo made another uſe of Cocytus; that the ſhores of this river eternally reſounded with the ſhrieks of damned ghoſts, who were doomed to ſuffer an everlaſting immerſion in its loathſome waters. Cocytus, ſays an ancient fable indeed, muſt be paſſed, before there is any poſſibility of arriving at the infernal regions; but we are not taught, that it was a puniſhment allotted to any of the ghoſts, to be thus plunged in its waves; nor that this circumſtance was the cauſe of the ceaſeleſs lamentations which echoed around its banks. What Spenſer has invented, and added to ancient tradition, concerning Cocytus, in ſt. 57, exhibits a fine image.

T. WARTON.

LIV. 4. ——— *but they from hence were* ſold:] That is, except what came from that Garden. CHURCH.

With a little variation I would read *ſtold*, that is, procured by ſtealth. UPTON.

LIV. 6. ——— *great Atlas daughters,*] By this paſſage Milton probably had been induced to call the daughters of *Heſperus*, daughters of *Atlas*, in his manuſcript of *Comus*. Ben Jonſon, in one of his Maſks, had alſo mentioned the "faire *daughters of Atlas*." TODD.

And thoſe, with which th' Eubœan young man wan
Swift Atalanta, when through craft he her out ran.

LV.

Here alſo ſprong that goodly golden fruit,
With which Acontius got his lover trew,
Whom he had long time ſought with fruitleſſe ſuit:

LIV. 8. ——— *th'* Eubœan *young man*] Hippomanes was of Oncheſtos, a city of Bœotia. See Ovid, *Met.* x. 605. *Eubœa* is an iſland near Bœotia; ſome ſay, formerly joined to it, but afterwards by inundations and earthquakes rent from it, as Sicily was from Italy. But Spenſer confounds neighbouring countries and nations, as I have mentioned before. UPTON.

LIV. 9. ——— *through craft*] By throwing a golden apple at her feet, (three of which ſort were given him for this intent by Venus,) whenever ſhe was likely to get the ſtart of him. Virgil ſays the apples were gathered from the gardens of the Heſperides, *Ecl.* vi. 61. The reader may ſee the whole ſtory in Ovid, *Met.* x. *Fab.* xi. UPTON.

LV. 1. *Here alſo ſprong that goodly golden* fruit
With which Acontius got his lover trew,
Whom he had long time ſought with fruitleſſe *ſuit:*] Obſerve here a playing with ſound, a jingling pun; which Spenſer is not ſo delicately nice as to avoid, when it comes fairly in his way, "Here ſprung that golden *fruit* with which Acontius got Cydippe, whom long time he ſought with *fruitleſſe* ſuit." As bad as this pun may appear, the great Milton has borrowed it, *Par. L.* B. ix. 647.

"Serpent, we might have ſpar'd our coming hither,
"*Fruitleſs* to me, though *fruit* be here to' exceſs."

UPTON.

LV. 2. *With which Acontius got* &c.] But it was not with *an apple of gold* that Acontius got his lover true. This ſeems our poet's own mythology; which he often varies and changes juſt as he pleaſes. The whole ſtory of the loves of Acontius and Cydippe, may be ſeen, elegantly told, in the Epiſtles of

Here eke that famous golden apple grew,
The which emongſt the gods falſe Ate threw;
For which th' Idæan Ladies diſagreed,
Till partiall Paris dempt it Venus dew,
And had of her fayre Helen for his meed,
That many noble Greekes and Troians made to bleed.

LVI.

The warlike Elfe much wondred at this tree,
So fayre and great, that ſhadowed all the ground;
And his broad braunches, laden with rich fee,

Ariſtænetus, (as they are named,) lib. i. ep. x; where the *apple* is called κυδώνιον μῆλον, an orange, citron, or quince; but *this apple* is there ſaid to be gathered from the gardens of Venus. The inſcription, written upon the apple, was MA THN APTEMIN AKONTIΩι ΓAMOYMAI. Cydippe took up the apple; and reading, *ſhe ſwore ſhe would marry Acontius*, without knowing ſhe thus ſwore; being unwarily betrayed by the ambiguous inſcription. See Ovid, *Epiſt. Her.* xx. 209.

" Poſtmodo neſcio qua veniſſe volubile malum,
" Verba ferens *dubiis* inſidioſa notis:"

So I would read, and not *doctis*, or *ductis*. UPTON.

LV. 5. *The which emongſt the gods falſe Ate threw;*] Compare F. Q. iv. i. 19 and 22. UPTON.

LV. 6. ——— *th' Idæan* Ladies] He calls the three goddeſſes, that contended for the prize of beauty, boldly, but elegantly enough, " Idæan *Ladies*." JORTIN.

He calls the Muſes and the Graces likewiſe *Ladies*, F. Q. i. x. 54, ii. viii. 6. CHURCH.

The ladies may be further gratified by Milton's adaptation of their title to the celebrated daughters of Heſperus, whom he calls " *Ladies* of the Heſperides," in his *Par. Regained*, B. ii. 357. TODD.

LV. 7. ——— dempt] *Judged*, or *deemed*. Anglo-Sax. *deman*. In the Iſle of Mann, the civil *judge* is diſtinguiſhed, to this day, by the title of the *dempſter*. TODD.

Did ſtretch themſelves without the utmoſt bound
Of this great Gardin, compaſt with a mound:
Which over-hanging, they themſelves did ſteepe
In a blacke flood, which flow'd about it round;
That is the river of Cocytus deepe,
In which full many ſoules do endleſſe wayle and weepe.

LVII.

Which to behold he clomb up to the bancke;
And, looking downe, ſaw many damned wightes
In thoſe ſad waves, which direfull deadly ſtancke,

LVII. 2. ——— *ſaw many* &c.] The conſtruction is, He ſaw many damned wights continually plunged *by* cruel ſprights in thoſe ſad waves, which ſtank deadly. *Of* is a prepoſition. And this kind of ſynchyſis is frequently uſed by Spenſer. UPTON.

LVII. 3. *In thoſe* ſad *waves*,] He ſays, "*ſad* waves," alluding to the etymology of Cocytus. See Milton, *Par. L.* B. ii. 579.

"Cocytus, nam'd of lamentation loud
"Heard on the rueful ſtream." UPTON.

Perhaps the epithet *ſad* is adopted from Dante, who calls Acheron "la *triſta* riviera." TODD.

Ibid. ——— *which direfull deadly ſtancke*,] Perhaps, in ſaying theſe waves ſtank ſo *direful deadly*, he alludes to the ancient vulgar opinion concerning the ſtate of the uninitiated, that they lie ἐν βορβόρῳ *in cæno*. See Plato's *Phædo*, ſect. 13. And Ariſtophanes, who wrote his *Frogs*, to ridicule the ceremonies and notions of theſe myſteries, has the ſame expreſſion, ver. 145.

——— Εἶτα ΒΟΡΒΟΡΟΝ πολὺν,
Καὶ σκὼρ ἀεὶ ναὶν ἐν δὲ τούτῳ κειμένους. UPTON.

Plonged continually of cruell ſprightes,
That with their piteous cryes, and yelling ſhrightes,
They made the further ſhore reſounden wide:
Emongſt the reſt of thoſe ſame ruefull ſightes,
One curſed creature he by chaunce eſpide,
That drenched lay full deepe under the Garden ſide.

LVIII.

Deepe was he drenched to the upmoſt chin,
Yet gaped ſtill as coveting to drinke
Of the cold liquour which he waded in;
And, ſtretching forth his hand, did often thinke
To reach the fruit which grew upon the brincke;
But both the fruit from hand, and flood from mouth,
Did fly abacke, and made him vainely ſwincke;
The whiles he ſterv'd with hunger, and with drouth
He daily dyde, yet never througly dyen couth.

LIX.

The Knight, him ſeeing labour ſo in vaine,
Aſkt who he was, and what he meant thereby?

LVII. 5. ——————————— ſhrightes,] *Shricks.* See the note on *ſhright*, F. Q. vi. iv. 2. TODD.

Who, groning deepe, thus anſwerd him
againe;
" Moſt curſed of all creatures under ſkye,
Lo Tantalus, I here tormented lye!
Of whom high Iove wont whylome feaſted
bee;

LIX. 6. Of whom *high Jove wont whylome feaſted bee,*] 'Tis not improbable but this reading was owing to the copy being blotted; Jupiter admitted Tantalus to the banquets of the immortals: for great and good men (till known to be otherwiſe) were ſaid to be often admitted to feaſt with the gods; ſo Peleus, Hercules, &c. and likewiſe Ixion and Tantalus, while they preſerved their characters. That Tantalus was admitted to the banquet of Jupiter, we have the teſtimony of Euripides, in his *Oreſtes*, ver. 4, &c. See likewiſe the Schol. on Hom. *Od.* λ'. 581. Let me add Ov. *Met.* vi. 173.

——————— " mihi Tantalus auctor
" Cui licuit *ſoli* ſuperorum tangere menſas."

Inſtead of *ſoli*, I read *ſolitas*: the librarian omitted the three laſt letters " Soli*tas menſas*." For many mortals were admitted to the banquet of the gods; 'tis no *unuſual thing*. How eaſy now does the emendation offer itſelf?

" Lo Tantalus, I here tormented lye!
" *Who of* high Jove wont whylome feaſted bee."

Let me add in confirmation of this emendation, the Greek epigram, *Anthолog.* p. 307.

Οὗτος ὁ περὶ μακάρεσσι σεβάσιος, ὅστος ὁ πάλαι
ΠΟΛΛΑΚΙ νεκταρέῃ πλησάμενος πόματος,
Νῦν λυγρὰδος ὀιστῆς ἰμείρεται· ἡ φθονερὴ δὲ
Κρᾶσις ἀεὶ χείλευς ἐγὲ ταπεινοτέρη.

Jupiter and the reſt of the gods *once* were feaſted by Tantalus, who cut in pieces his ſon Pelops, and ſerved him up as a choice diſh. See Servius, Virg. *Georg.* iii. 7. If Spenſer alluded to this ſtory, he would not have ſaid,

" Of whom high Jove *wont* whylome feaſted be."

Some ſay, that, for this impious feaſt and murder of his own ſon, he was puniſhed in hell. But Spenſer does not allude to this ſtory at all, but to another; which is, that, being admitted to the feaſt of the gods, he betrayed the heavenly councils and ſecrets; he could not digeſt his happineſs, ſays

Lo, here I now for want of food doe dye!
But, if that thou be ſuch as I thee ſee,
Of grace I pray thee give to eat and drinke to mee!"

LX.

"Nay, nay, thou greedy Tantalus," quoth he,
"Abide the fortune of thy preſent fate;
And, unto all that live in high degree,
Enſample be of mind intemperate,
To teach them how to uſe their preſent ſtate."
Then gan the curſed Wretch alowd to cry,
Accuſing higheſt Iove and gods ingrate;

Pindar very finely, ἀλλὰ γὰρ καταπέψαι μέγαν ὄλβον οὐκ ἐδυνάσθη, *Olym.* ά. 87. What Hyginus relates of Tantalus, *Fab.* lxxxii, confirms the emendations, propoſed above, both of Spenſer and Ovid. "Jupiter Tantalo concredere ſua conſilia *ſolitus* erat, et ad epulum deorum admittere: quæ Tantalus ad homines renunciavit. Ob id dicitur ad inferos in aquam mediam fine corporis ſtare, ſemperque ſitire; et cum hauſtum aquæ vult ſumere, aquam recedere." So his puniſhment is related in Hom. *Od.* λ. 581. So Spenſer, "Deepe was he drenched to the utmoſt chin." UPTON.

LIX. 9. ——— *give to eat and drinke to mee!*] This is a Greciſm, δὸς ἐμοὶ φαγεῖν καὶ πιεῖν. UPTON.

See the tranſlation of St. *Mark* vi. 37. "Give ye them to eat," Δότε αὐτοῖς ὑμεῖς φαγεῖν. TODD.

LX. 4. ——— *of mind* intemperate,] This is the reading of the ſecond edition, and is followed by every ſubſequent edition, except that of Mr. Church, which reads, with Spenſer's firſt edition, "of mind *more temperate*;" the ſenſe of which, in Mr. Church's opinion, is, From your puniſhment let them learn to be more temperate. But Tantalus, the enſample of *mind intemperate*, that is, ſuffering the puniſhment of *intemperance*, will convince the reader, I think, that ſo perſpicuous an emendation was made by the poet himſelf.

TODD.

And eke blaſpheming heaven bitterly,
As author of uniuſtice, there to let him dye.

LXI.

He lookt a litle further, and eſpyde
Another Wretch, whoſe carcas deepe was drent
Within the river which the ſame did hyde:
But both his handes, moſt filthy feculent,
Above the water were on high extent,
And faynd to waſh themſelves inceſſantly,
Yet nothing cleaner were for ſuch intent,
But rather fowler ſeemed to the eye;
So loſt his labour vaine and ydle induſtry.

LXII.

The Knight, him calling, aſked who he was?
Who, lifting up his head, him anſwerd thus;
"I Pilate am, the falſeſt iudge, alas!
And moſt uniuſt; that, by unrighteous
And wicked doome, to Iewes deſpiteous
Delivered up the Lord of Life to dye,
And did acquite a murdrer felonous;
The whiles my handes I waſht in purity,
The whiles my ſoule was ſoyld with fowle iniquity."

LX. 9. ——— *there to let him* dye.] That is, to *lie in eternal puniſhment;* which is called *death* in the Scripture language. So Spenſer, F. Q. i. ix. 54.

"Till he ſhould *die his laſt*, that is, *eternally.*" UPTON.

LXI. 7. *Yet nothing cleaner were* &c.] Compare the ſimilar attempt of Shakſpeare's Lady Macbeth, A. v. S. i. TODD.

LXII. 8. ——— *in purity,*] In ſign of purity. So in *Pſal.* xxvi. 6. "I will waſh mine hands *in innocency,*" i. e. in token of innocency. TODD.

LXIII.

Infinite moe tormented in like paine
He there beheld, too long here to be told:
Ne Mammon would there let him long remayne,
For terrour of the tortures manifold,
In which the damned ſoules he did behold,
But roughly him beſpake: "Thou fearefull foole,
Why takeſt not of that ſame fruite of gold?
Ne ſitteſt downe on that ſame ſilver ſtoole,
To reſt thy weary perſon in the ſhadow coole?"

LXIII. 8. *Ne ſitteſt downe on that ſame ſilver ſtoole*] Mammon tempts Sir Guyon with the *golden* and forbidden *fruit*; which if he had gathered, he had betrayed an avaricious diſpoſition. He tempts him likewiſe to ſit down on the *ſilver ſtool*; which if he had done, he would have ſhewn himſelf a lazy Knight, and deſerving the puniſhment of Theſeus for ſitting on this ſlothful ſeat. See F. Q. i. v. 35. "Theſeus condemned to endleſſe ſloth by law." And Virgil, *Æn.* vi. 617.

—— "Sedet, æternumque ſedebit
"Infelix Theſeus." ——

Where Taubmannus has the following obſervation, "Theſeus cum Pirithoo ad rapiendam Proſerpinam deſcendens *ſuper quadam petra conſedit*," (typified in *this ſilver ſeat*; the *forbidden ſeat* in the myſteries;) "à quâ petrâ licet ſemel ab Hercule avulſus fuerit, poſt mortem tamen deſtinatus eſt, ut in memoriam iſtius rei æternùm in igneſcente iſta petrâ perſideat." This *ſilver ſtoole* is mentioned above, ſt. 53. "And in the midſt thereof a *ſilver ſeat*." This *ſtoole*, on which it was unlawful to ſit, our poet imaged from the *forbidden ſeat* in the Eleuſinean myſteries. See Meurs. *Eleuſin.* p. 10, and the ingenious treatiſe, concerning theſe myſteries, of Warburton in his *Divine Legation of Moſes*, vol. i. p. 202. Our Knight has now gone through a kind of initiation, and paſſed all the fiery trials; and comes out more temperate and juſt, as ſilver tried in the fire. UPTON.

LXIV.

All which he did to do him deadly fall
In frayle intemperaunce through ſinfull bayt;
To which if he inclyned had at all,
That dreadfull Feend, which did behinde him wayt,
Would him have rent in thouſand peeces ſtrayt:
But he was wary wiſe in all his way,
And well perceived his deceiptfull ſleight,
Ne ſuffred luſt his ſafety to betray:
So goodly did beguile the guyler of his pray.

LXV.

And now he has ſo long remained theare,
That vitall powres gan wexe both weake and wan
For want of food and ſleepe, which two upbeare,

LXIV. 9. ——————— *of* his *pray*.] So the firſt edition reads, to which thoſe of 1751, Upton, and Church, adhere. All the reſt read "*the* pray." TODD.

LXV. 1. *And now he has ſo long* &c.] Long attention to lucrative purſuits (when better principles that preſerve the balance of the mind are not cultivated) brings on a ſort of intellectual torpor, a mental paralyſis where ſtill ſo much activity remains, as to ſuffer the ideas to circulate in a certain track; but all the other faculties are among what Steele aptly calls *the metaphorically defunct*. Compare Dante, *Purg.* C. xix.

" Sì come l' occhio noſtro non s' aderſe,
" In alto, fiſſo alle coſe terrene,
" Così giuſtizia quì a terra il merſe.
" Come avarizia ſpenſe à ciaſcun bene
" Lo noſtro amore, onde *operar perdeſi*,
" Coſi giuſtizia quì ſtretti ne tiene &c." BOYD.

Like mightie pillours, this frayle life of man,
That none without the ſame enduren can:
For now three dayes of men were full out-wrought,
Since he this hardy enterprize began:
Forthy great Mammon fayrely he beſought
Into the world to guyde him backe, as he him brought.

LXVI.

The god, though loth, yet was conſtraynd t' obay;
For lenger time, then that, no living wight
Below the earth might ſuffred be to ſtay:
So backe againe him brought to living light.
But all ſo ſoone as his enfeebled ſpright
Gan ſucke this vitall ayre into his breſt,
As overcome with too exceeding might,
The life did flit away out of her neſt,
And all his ſences were with deadly fit oppreſt.

LXV. 4. *Like mightie pillours*, &c.] The body is often called a houſe, a temple, &c. which wants its proper pillars to ſupport it; "*our earthly houſe*," II. Cor. v. 1. Food is called the prop or pillar, in Horace *Sat.* ii. iii. 154, where the reader at his leiſure may conſult the notes of Dr. Bentley.

——— "Ni cibus atque
"*Ingens* accedit ſtomacho *fultura* ruenti."

Ingens fultura, a mighty prop, a mighty pillar. The very expreſſion of Spenſer. UPTON.

XXXIV. 1. *See Page* 445. Compare the *Geſta Romanorum*, chap. cvii. There was an image in the city of Rome, which ſtretched forth its right hand, on the middle finger of which was written STRIKE HERE. For a long time none could

underſtand the meaning of this myſterious inſcription. At length a certain ſubtle Clerk, who came to ſee this famous image, obſerved, as the ſun ſhone againſt it, the ſhadow of the inſcribed finger on the ground at ſome diſtance. He immediately took a ſpade, and began to dig exactly on that ſpot. He came at length to a flight of ſteps which deſcended far under ground, and led him to a ſtately palace. Here he entered a hall, where he ſaw a king and queen ſitting at table, with their nobles and a multitude of people, all clothed in rich garments. But no perſon ſpake a word. He looked towards one corner, where he ſaw a poliſhed carbuncle, which illuminated the whole room. In the oppoſite corner he perceived the figure of a man ſtanding, having a bended bow with an arrow in his hand, as prepared to ſhoot. On his forehead was written, "I am, who am. Nothing can eſcape my ſtroke, not even yonder carbuncle which ſhines ſo bright." The Clerk beheld all with amazement; and, entering a chamber, ſaw the moſt beautiful ladies working at the loom in purple. But all was ſilence. He then entered a ſtable full of the moſt excellent horſes and aſſes: he touched ſome of them, and they were inſtantly turned into ſtone. He next ſurveyed all the apartments of the palace, which abounded with all that his wiſhes could deſire. He again viſited the hall, and now began to reflect how he ſhould return; "but," ſays he, "my report of all theſe wonders will not be believed, unleſs I carry ſomething back with me." He therefore took from the principal table a golden cup and a golden knife, and placed them in his boſom; when the man, who ſtood in the corner with the bow, immediately ſhot at the carbuncle, which he ſhattered into a thouſand pieces. At that moment the hall became dark as night. In this darkneſs not being able to find his way, he remained in the ſubterraneous palace, and ſoon died a miſerable death.

In the MORALISATION of this ſtory, the ſteps, by which the Clerk deſcends into the earth, are ſuppoſed to be the Paſſions. The palace, ſo richly ſtored, is the World with all its vanities and temptations. The figure with the bow bent is Death, and the carbuncle is Human Life. The Clerk ſuffers for his avarice in coveting and ſeizing what was not his own; and no ſooner has he taken the golden knife and cup, that is, enriched himſelf with the goods of this world, than he is delivered up to the gloom and horrours of the grave.

Spenſer ſeems to have diſtantly remembered this fable, where the Fiend, expecting Sir Guyon will be tempted to ſnatch ſome of the treaſures of the ſubterraneous *Houſe of Richeſſe* which are diſplayed in his view, is prepared to faſten upon him:

" Thereat the Feend his gnaſhing teeth did grate,
" And griev'd ſo long to lack his greedie pray: &c.

This ſtory was originally invented of pope Gerbert, or Sylveſter the ſecond, who died in the year 1003. He was eminently learned in the mathematical ſciences, and on that account was ſtyled a magician. William of Malmeſbury is, I believe, the firſt writer now extant by whom it is recorded: and he produces it partly to ſhow, that Gerbert was not always ſucceſsful in thoſe attempts, which he ſo frequently practiſed, to diſcover treaſures hid in the earth by the application of the necromantick arts. I will tranſlate Malmeſbury's narration of this fable, as it varies in ſome of the circumſtances, and has ſome heightenings of the fiction. " At Rome there was a braſen ſtatue, extending the forefinger of the right hand; and on its forehead was written *Strike here*. Being ſuſpected to conceal a treaſure, it had received many bruiſes from the credulous, and ignorant, in their endeavours to open it. At length Gerbert unriddled the myſtery. At noon-day obſerving the reflection of the forefinger on the ground, he marked the ſpot. At night he came to the place, with a page carrying a lamp. There, by a magical operation, he opened a wide paſſage in the earth; through which they both deſcended, and came to a vaſt palace. The walls, the beams, and the whole ſtructure, were of gold: They ſaw golden images of knights playing at cheſs, with a king and queen of gold at a banquet, with numerous attendants in gold, and cups of immenſe ſize and value. In a receſs was a carbuncle, whoſe luſtre illuminated the whole palace: oppoſite to which ſtood a figure with a bended bow. As they attempted to touch ſome of the rich furniture, all the golden images ſeemed to ruſh upon them. Gerbert was too wiſe to attempt this a ſecond time: but the page was bold enough to ſnatch from the table a golden knife of exquiſite workmanſhip. At that moment, all the golden images roſe up with a dreadful noiſe; the figure with the bow ſhot at the carbuncle; and a total darkneſs enſued. The page then replaced the knife; otherwiſe, they both would have ſuffered a cruel death." T. WARTON.

END OF THE THIRD VOLUME.

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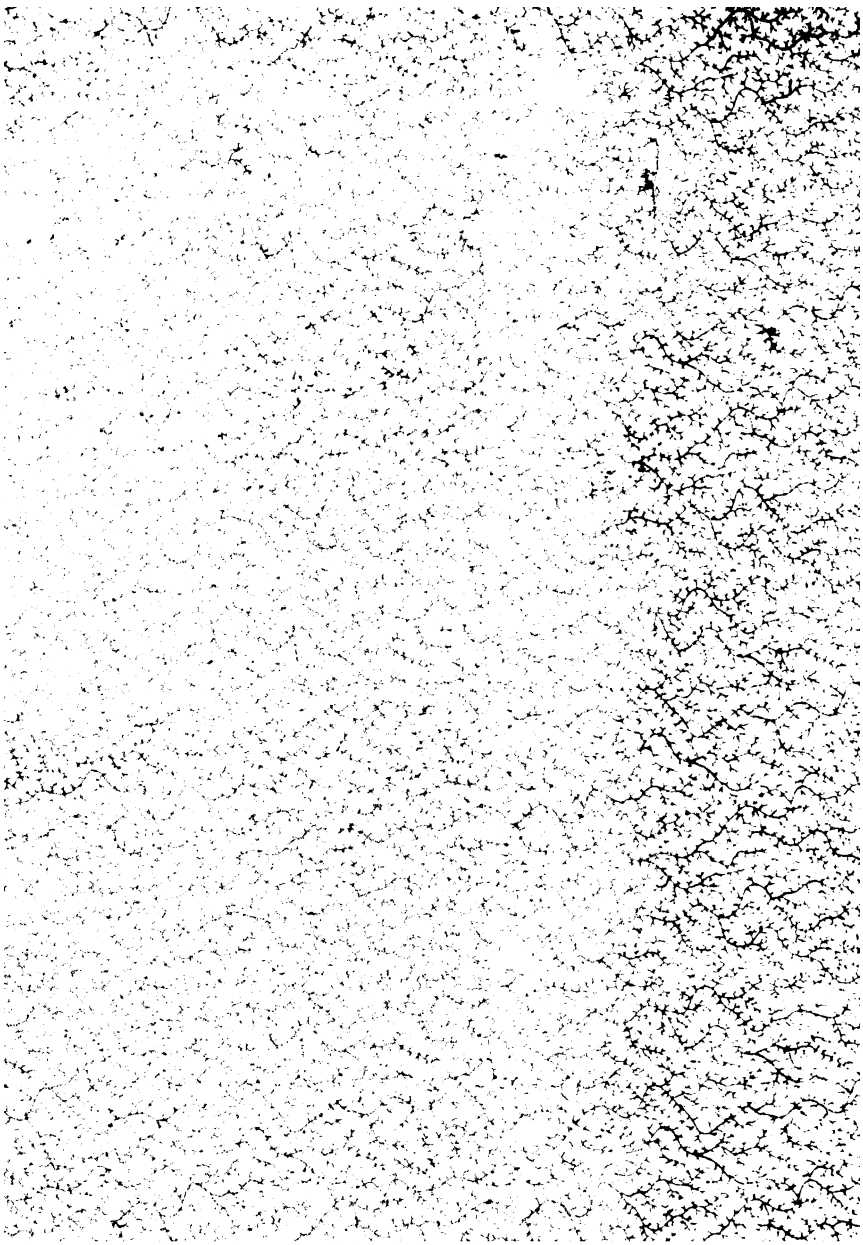

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